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॥ श्रीः ॥

॥ स्वप्नवासवदत्तम् ॥

SVAPNAVĀSAVADATTA

A Sanskrit Play ascribed to Bhāsa

WITH

ENGLISH NOTES AND TRANSLATION

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INTRODUCTION

About a quarter of a century back the late Mahāmahopādhyāya T. Gaṇapati Śāstri announced to the world the discovery of the lost plays of Bhāsa, a great dramatist of repute who has been mentioned by Kālidāsa in the Prologue of Mālavikāgnimitra in respectful terms thus:—प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः. The plays attributed to the authorship of Bhāsa by Mahāmahopādhyāya are thirteen in number and have appeared in the Trivandrum Sanskrit Series under his able editorship. Their names are given hereunder.

1. स्वप्नवासवदत्तम्
2. प्रतिज्ञायौगन्धरायणम्
3. अविमारकम्
4. चारुदत्तम्
5. प्रतिमा
6. अभिषेकनाटकम्
7. पञ्चरात्रम्
8. मध्यमव्यायोगः
9. दूतवाक्यम्
10. दूतघटोत्कचम्
11. कर्णभारम्
12. ऊरुभङ्गम्
13. बालचरितम्

The theory of Bhāsa's authorship of these plays was at the outset received with a chorus of applause both in the east and the west, and it seemed as though it had been conclusively established. Latterly heated controversy began to rage,

a vigorous opposition being led by Mr. K. Rama Pisharoti who is clearly of opinion that the Trivandrum Plays are but the products of the latter-day Cākyārs or the professional actors of the Kerala stage. This gave rise to a third school of thought that the Trivandrum Sanskrit Series plays are abridged versions of the older dramas of Bhāsa adapted by the Cākyārs to suit the exigencies of their stage.

The chief grounds on which Mahāmahopādhyāya rests his theory of Bhāsa's authorship are these :—

1. All these dramas begin with the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः and then the Maṅgala śloka is introduced. This is opposed to the practice obtaining in the later classical dramas including those of Kālidāsa. The theory that this is a peculiar characteristic of Bhāsa's dramas receives support from the following observation of Bāṇa in his *Harṣacarita* —

   सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
   सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

2. The Prologue in all these dramas is given the nomenclature of *Sthāpanā* instead of *Prastāvanā* as in the classical dramas.

3. No mention is made of the author or of the work in the Trivandrum Sanskrit Series Plays.

4. In the Bharatavākya of every one of these plays there is the prayer राजसिंहः प्रशास्तु नः.
5. These plays exhibit structural similarity and contain several passages common. For example:
   (a) एवमार्यमिश्रान्विज्ञापयामि । अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि—is found in all plays except Pratijñāyaugandharāyaṇa, Cārudatta, Avimāraka, Pratimā and Karṇabhāra.
   (b) The Bharatavākya is exactly the same both in Svapna and Bālacarita.
   (c) The śloka—भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥—occurs in Pratijñā, Avimāraka and Abhiṣeka, and the latter half of the śloka occurs in Pañcarātra.
   (d) The principal dramatis personæ are mentioned in the Nāndī ślokas of Svapnavāsavadatta, Pratijñā, Pratimā and Pañcarātra by the device of Mudrālaṁkāra.
   (e) The following verse appears in the First Act of both Cārudatta and Bālacarita.

   लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
   असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥

   (f) The passage किं वक्ष्यतीति हृदयं परिशङ्कितं मे occurs in the Sixth Act of Svapna as also in the Fourth Act of Abhiṣekanāṭaka and so on.
6. The drama Svapnavāsavadatta is clearly associated with the poet Bhāsa by Rājaśekhara in his Sūktimuktāvalī as follows:—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

7. Several Unpāṇiniyan forms are often met with in these plays which prove their Pre-pāṇiniyan origin. A few examples of the unpāṇiniyan forms occurring in this play are set out hereunder :—

i. श्लिष्यते (Page 6) The use of Ātmanepada.

ii. आपृच्छामि (P. 26) The use of Parasmaipada.

iii. उत्कण्ठिष्यति -do- -do-

iv. माऽवचिन्त्य (P. 49) The use of the Indeclinable past participle or the Infinitive of purpose in juxtaposition with मा or अलं is contrary to grammar. Other examples of the same kind are :—

मा चिन्तयित्वा	(Page 92)
अलं भवान् संतप्य	(Page 98)
मा भर्ता संतप्तुं	(Page 106)

v. अवन्त्याधिपतेः (P. 82) The initial augment आ before अधिपति is unusual. The correct form will be अवन्त्यधिपतेः.

vi. धरते (P. 90) is a mistake for ध्रियते.

vii. युधि (P. 93) The use of युध् in the Masculine is not warranted by grammar.

viii. उपगूहितानि (P. 98) The correct form will be उपगूढानि.

ix. तुल्यधर्मः (P. 107) The correct form will be तुल्यधर्मा.

x. छिद्यते रुध्यते च (Page 107) Vide Notes.

8. The Prākṛt of these plays is peculiar and therefore traceable to a very remote age. Example :—अय्य for अज्ज.

9. Before dealing with the real point in favour of the Bhāsa theory we may notice one other argument based on dramaturgy adduced by Dr. Max Lindenau. As evidence of the high antiquity of these plays he says:— 'Against the teaching of the text-books on dramaturgy which the classical dramas follow, the author of these plays does not hesitate to describe death, and even frightful death on the stage.'

10. References by rhetoricians unmistakably point to the same conclusion.

(a) Vāmana of the 9th century A. D. cites the following in his *Kāvyālaṅkārasūtravṛtti* (IV. 3)—

i. शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ Svapna IV—8.

Further in the same book (V—2) he cites the passage—

ii. यो भर्तृपिण्डस्य कृते न युध्येत् Pratijñā IV—2.

In V—1 of the same book is quoted the śloka :—

iii. यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ Cārudatta I—2.

(b) Daṇḍin of the 6th century A. D. in the Second Pariccheda of *Kāvyādarśa* cites the first half of the following śloka :—

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥

Bālacarita I—15 and Cārudatta I—19.

(c) Bhāmaha of the Pre-Kālidāsīyan era in illustrating Nyāyavirodha in the Fourth chapter of his *Kāvyālaṁkāra* refers to the plot of Pratijñā. The following is an extract from Bhāmaha on the point.

विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् ।
तस्यैव कृतिनः पश्चादभ्यधाच्चरशून्यताम् ॥
अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत् स स्वभूगतम् ॥
यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥
शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति काऽनुमा ॥
हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥
अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥
नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैव नयन्ति नयवेदिनः ॥
सचेतसो वनेभस्य चर्मणा निर्मितस्य च ।
विशेषं वेद बालोऽपि कष्टं किंनु कथं नु तत् ॥

(d) Śāradātanaya of the 12th century A.D. in the Eighth Adhikāra of his *Bhāvaprakāśa* refers to the Praśānta type of play and cites Svapnavāsavadatta as an example for the same in the following extract:—

प्रशान्तरसभूयिष्ठं प्रशान्तं नाम नाटकम् ।
न्यासो न्याससमुद्भेदो बीजोक्तिर्बीजदर्शनम् ॥
ततोऽनुद्दिष्टसंहारः प्रशान्ते पञ्च सन्धयः ।
सात्वती वृत्तिरत्र स्यादिति द्रौहिणिरब्रवीत् ॥
स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु ।
आच्छिद्य भूपाद्व्यसनाद्देवी मागधिकाकरे ॥
न्यस्ता यतस्ततो (स्यास्य? न्यासाद्) मुखसन्धिरयं भवेत् ।
न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतः ॥
पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥
उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्तनम् ।
एहि वासवदत्तेति (?) क यासीत्यादि दृश्यते ॥
सहावस्थितयोरेकप्राप्त्यान्यस्य गवेषणम् ।
दर्शनस्पर्शनालापैरेतत्स्याद्बीजदर्शनम् ॥

(अत्रोदाहरणम्—)

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥
किं ते भूयः प्रियं कुर्यामिति वाग्यत्र नोच्यते ।
तमनुद्दिष्टसंहारमित्याहुर्भरतादयः ॥

The plot referred to in this extract and the plot of Svapnanāṭaka are almost wholly in agreement. Vāsavadattā is separated from the

king and placed in the custody of the Magadha princess; the king continues to cherish his love for Vāsavadattā, his lute Ghoṣavatī rouses his memories of Vāsavadattā and so on. The verse चिरप्रसुप्तः कामो मे is found in the Sixth Act of this play. Further the usual remark किं ते भूयः प्रियमुपकरोमि which is found in later classical dramas is absent here, and its absence is also noted in the extract.

(e) Bhojadeva of the 11th century A.D. in his *Śṛṅgāraprakāśa* mentions Svapnavāsavadatta by name and deals with its plot which tallies in full with the plot developed in the Fifth Act of the present drama.

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः, पद्मावतीरहितं च तदवलोक्य तस्या एव शयनीये सुष्वाप । वासवदत्तां च स्वप्नवदस्वप्ने ददर्श । स्वप्नायमानश्च वासवदत्तामाबभाषे ॥

Translation:—In Svapnavāsavadatta the king went to the marina-house to see Padmāvatī in her illness. And on seeing Padmāvatī absent, he lay down on her bed and beheld Vāsavadattā not in dream as though in dream, and in dream he spoke to Vāsavadattā.

Now we shall examine how far the points adduced by Mahāmahopādhyāya in support of Bhāsa's authorship are tenable. In the first place it has to be borne in mind that neither at the

beginning nor at the colophon of these dramas is there any mention made of Bhāsa. In the face of this serious omission any argument either way cannot be accepted as conclusive unless it can stand the test of searching scrutiny.

1. Convincing proof is not yet forthcoming that the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः preceding the Maṅgala śloka is a peculiar characteristic of Bhāsa's dramas. The word सूत्रधारकृतारम्भैः in the famous stanza of Harṣacarita holds good whether the Maṅgala precedes or follows the entry of the Sūtradhāra. In the one case it is the Nāndī Sūtradhāra, in the other the Sthāpanā Sūtradhāra. In either event it is the Sūtradhāra that begins, and Bāṇa's reference is applicable to both. Further the word सूत्रधारकृतारम्भैः has been introduced by Bāṇa merely for the purpose of substantiating an equivogue between temples and Bhāsa's plays. No theory can be definitely founded on it.

A careful scrutiny will disclose that the entry of the stage-director prior to the pronouncement of the Nāndī śloka is more a peculiarity of the manuscript than of the author. The Kerala manuscripts of even later classical dramas begin with the entry of the Sūtradhāra. According to the South Indian recension, Bhavabhūti's *Uttararāmacarita* has the entry of the Sūtradhāra prior to the

Nāndī śloka. Vide the recent edition of Bhavabhūti's Uttararāmacarita in the Śrī Bālamanoramā Series, the reading adopted wherein is supported by the high authority of the commentator Nārāyaṇa. The author of *Sāhityadarpaṇa* states that in *Vikramorvaśīya* several manuscripts place the entry of the Sūtradhāra before the Nāndī śloka and that the reading there adopted is the more appropriate of the two. Vide the following extract from Sāhityadarpāna.

उक्तं च—'रङ्गद्वारमारभ्य कविः कुर्यात्—' इत्यादि । अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु—' इत्यादि श्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं तस्यायमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

Śaktibhadra's *Āścaryacūḍāmaṇi* whose date is assigned to the earlier half of the 8th century A. D. begins with नान्द्यन्ते ततः प्रविशति सूत्रधारः, and the Maṅgala śloka comes thereafter.

The following is a further list of the plays in which the entry of the Sūtradhāra precedes the benedictory stanza:—*Mattavilāsa* of Mahendravikramavarman, *Kalyāṇasaugandhika* of Nīlakaṇṭha, *Subhadrādhanañjaya and Tapatīsaṁvaraṇa* by Kulaśekharavarman, *Padmaprābhṛtakam* by Śūdraka, *Dhūrtaviṭasaṁvāda* by Īśvaradatta, *Ubhayābhisārikā* by Vararuci. *Pādatāḍitakam* by Śyāmalā etc.

2. That the word *Sthāpanā* is used in the place of *Prastāvanā* proves nothing. In *Āścarya cūḍāmani* of Śaktibhadra and *Kundamālā* of Diṅnāga the word *Sthāpanā* is used. This is also perhaps a peculiarity of the South Indian manuscripts.

3. That the author and the work find no mention in the Prologue is no evidence of the antiquity of a drama. The Cākyārs who were responsible for the dramas in their present shape perhaps chose to remain anonymous as they could not claim any high order of literary merit for themselves.

4. As regards the Bharatavākya, it no doubt shows that all the thirteen plays are of common authorship, but it goes no further.

5. The occurrence of several common passages in these plays is explicable likewise.

6. It is highly doubtful whether Bhāsa's Svapnavāsavadatta referred to by Rājaśekhara is the same as the one we have.

7, 8 & 9. The Unpāṇinīyan forms on which much reliance has been placed by Mahāmahopādhyāya as evidence of their Pre-pāṇiniyan origin can be explained away as the solecistic lapses of the latter-day professional Cākyārs of Malabar with inadequate literary equipment. The Prākṛtic archaisms are more a peculiarity of the South Indian manuscripts, particularly those of Malabar, than of

any particular author. Śaktibhadra's *Āścarya Cūḍāmaṇi* exhibits exactly similar features in Prākṛt as the T. S. S. plays. The violations of the rules of dramaturgy as propounded by Bharata are perhaps due to the fact that the professional actors of Kerala have occasionally indulged in such lapses. In fact the Fourth Act of *Āścarya Cūḍāmaṇi* which is admittedly not Bhāsa's presents on the stage the battle between Jaṭāyus and Rāvaṇa, contrary to the rule of Bharata.

10. But the numerous quotations in works of rhetoric cannot be so easily brushed aside. Vāmana, Daṇḍin or Bhāmaha cannot be expected to quote except from poets of accredited excellence. Least of all can we expect them to cite from any original productions of the latter-day Cākyārs of Malabar.

By way of counter-argument which militates against the Bhāsa theory can be cited the numerous quotations as from Bhāsa made by great authors both in works of rhetoric and anthologies, which do not find a place in any of the manuscripts of the Trivandrum Sanskrit Series Plays. Some of them are set out hereunder.

1. संचितपक्ष्मकवाटं नयनद्वारं स्वरूपताडेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

This verse is cited by Abhinavagupta in *Dhvanyāloka Locana* with the preamble यथा स्वप्नवासवदत्ताख्ये नाटके to illustrate the fact that poets sometimes are carried away by their love for figures of speech to the detriment of emotion. The attempt of Mahāmahopādhyāya to impugn the genuineness of this quotation is hardly convincing. It is inconceivable that the great author of Locana would commit a sad mistake about the source of his quotation, especially when he subjects it to adverse criticism. The passage in Dhvanyāloka on commenting which the above quotation is given runs as follows:—दृश्यन्ते च कवयोऽलङ्कारनिबन्धनैकरसा अनपेक्षितरसाः प्रबन्धेषु. Vide N. S. P. edition of Dhvanyāloka Pages 151 and 152.

2. पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

This verse is cited by Rāmacandra in his *Nāṭyadarpaṇa* as from Bhāsa's Svapnavāsavadatta. Vide the following extract from *Nāṭyadarpaṇa* :—

यथा भासकृते स्वप्नवासवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्सराजः—पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् । नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥ पूर्वार्धं लिङ्गं उत्तरार्धमनुमानम् ॥

3. पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतद् ज्ञातं भुमिभुजा यथा ॥

This is an extract from Śāradātanaya's *Bhāvaprakāśa*, chapter 8.

With regard to these two quotations (2 & 3) 'पादाक्रन्तानि etc. & पद्मावत्या etc., Mm. Ganapati Sastri attempts an explanation by arguing that they will perhaps be found in the manuscripts yet to come to light, and he bases his argument on the analogy of the two following ślokas found in certain manuscripts of Śākuntala and not found in others.

न खलु न खलु बाणः सन्निपात्योऽयमास्मिन्
मृदुनि मृगशरीरे तूलराशाविवाग्निः ।
क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाताः सारपुङ्खाः शरास्ते ॥
कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥

4. त्रेतायुगं [न खलु] तद्धि न मैथिली सा
रामस्य रागपदवी मृदु चास्य चेतः ।
लब्धा जनस्तु यदि रावणमस्य कायं
प्रोत्कृत्य तत्र तिलशो न वितृप्तिगामी ॥

This verse is cited as from Bhāsa by Abhinavagupta in his *Abhinavabhārati*. He adds the following preamble to this quotation.

अधुना रौद्रं लक्षयति—अथ रौद्रो नामेति । आत्म (नाम) ग्रहणस्यायमाशयः—अन्यायकारिता प्राधान्येन क्रोधस्य विषयः । तादृशि च जने सर्वोऽपि मनोरथैरपि रुधिरपानमपि नाम कुर्यात् । तथा चाह लोकः—यदि लभ्येत, तत्तदीयं रुधिरमपि पीत्वा न तृप्यते । महाकविना भासेनापि स्वप्रबन्धे उक्तः—त्रेतायुगं etc. Vide Gaekwad's Oriental Series No. 36, Page 320.

5. In the *Nāṭakaratnalakṣaṇakośa* of Sāgaranandin we have the following remark.

यथा स्वप्नवासवदत्ते । नेपथ्ये सूत्रधारः उत्सारणां श्रुत्वा पठति—अये कथं तपोवनेऽप्युत्सारणा । (विलोक्य) कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीयजनेनोत्सार्यते ।

The above words cited from Svapnavāsavadatta are not exactly found in our play although the purport is there.

We shall now turn to anthologies.

6. अस्या ललाटे रचिता सखीभिर्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्तावनङ्गबाणव्रणपट्टिकेव ॥ भासस्य.

This stanza is cited by Bhagadatta Jalhaṇa in his *Sūktimuktāvalī* under the heading स्त्रीणामङ्गवर्णनपद्धतिः । ललाटं. Vide page 178, Gaekwad's Oriental Series Vol. 82.

This is cited also in *Śārṅgadhara paddhati* as Bhāsa's (No. 3292 of Peterson's edition). Vallabhadeva's *Subhāṣitāvalī* also cites this verse, but leaves it anonymous. (No. 1487 of Peterson's edition)

7. कपाले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान् बिसमिति करेणुः कलयति ।
रतान्ते तल्पस्थान् हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥ भासस्य.

This is also cited in Jalhaṇa's *Sūktimuktāvalī* under the heading चन्द्रोदयवर्णनम्.

This is cited in *Śārṅgadhara paddhati* also as Bhāsa's (No. 3640) with slight variations in the

Pūrvārdha as follows:—कपोले मार्जारी पय इति कराँल्लेढि शशिनस्तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।

This is also cited in Vallabhadeva's *Subhāṣitāvalī* (No. 1994) as Bhāsa's. But *Sadukti karṇāmṛta* by Śrīdharadāsa ascribes this verse to Rājaśekhara.

8. यदपि विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं
तदपि सकलं चारु स्त्रीणां मुखेषु विभाव्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ॥ भासस्य.

cited in *Sūktimuktāvalī*, Page 182 under the heading स्त्रीणामङ्गवर्णनपद्धतिः । मुखम् ।

9. व्यानम्रा दयितानने मुकुलिता शार्दूलचर्माम्बरे
सोत्कम्पा भुजगे निमेषरहिता चन्द्रेऽमृतस्यन्दिनि ।
मीलद्भ्रूः सुरसिन्धुदर्शनविधौ म्लाना कपालोदरे
पार्वत्या नवसङ्गमप्रणयिनी दृष्टिः शिवायास्तु वः ॥ भासस्य.

cited as Bhāsa's in *Sūktimuktāvalī*, Page 23 under the heading आशीर्वादपद्धतिः । पार्वती ।

10. प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोषलक्षितरसं गौर्या कथंचिच्चिरा-
द्वृद्धस्त्रीवचनात्प्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥ भासस्य.

cited in *Saduktikarṇāmṛta*.

11. तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः
शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव चित्तमन्तः
कामी दरिद्र इव शोषमुपैति पङ्कः ॥ भासस्य.

cited in *Subhāṣitāvalī* (No. 1821) under अथ शरत्;

also cited in *Ṡārṅgadhara paddhati* (No. 3907) as Bhāsa's with slight variations—चिराद्यः for चिराढ्यः and धर्मचिन्ता for चित्तमन्तः; cited also in *Saduktikarṇāmṛta* as Bhāsa's.

12. दग्धे मनोभवतरौ बालाकुचकुम्भसंभृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावलीवल्ली ॥ भासस्य.
cited in *Saduktikarṇāmṛta*.

13. विरहिवनितावक्त्रौपम्यं बिभर्ति निशापति-
र्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥ भासस्य.
cited in *Saduktikarṇāmṛta*.

14. पेया सुरा प्रियतमामुखमीक्षणीयं
ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥
attributed to Bhāsa in Somadeva's *Yaśastilaka*. Vide Peterson's 2nd report, Page 46.

15. कठिनहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यमः किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत्तावद्वरं सुभगे रतम् ॥ भासस्य.
cited in *Subhāṣitāvalī* (No. 1619) under अथोक्तिप्रत्युक्ती.

16. कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।

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भवतु विदितं नेष्टाहं ते वृथा परिखिद्यसे
ह्यहमसहना त्वं निःस्नेहः समेन समं गतम् ॥ भासस्य.
cited in *Subhāṣitāvalī* (No. 1628)
under अर्थोक्तिप्रत्युक्ती.

17. दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥ भासस्य.
cited in *Subhāṣitāvalī* (No. 1353)
under विरहिणां प्रलापाः.

18. बाला च सा विदितपञ्चशरप्रपञ्चा
तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जां समुद्वहति सा सुरतावसाने
हा कापि सा किमिव किं कथयामि तस्याः ॥ भासस्य.
cited in *Subhāṣitāvalī* (No. 1286)
under विरहिणां प्रलापाः.

19. दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥ भासस्य.

cited in *Śārṅgadhara paddhati* No. 3330; but ascribed to Kalaśaka in *Subhāṣitāvalī* (No. 1529); and ascribed to Śyāmalā of Kashmir in *Saduktikarṇāmṛta*.

One other argument against Bhāsa's authorship of the T. S. S. Plays is vehemently put forth by Professor Mahāmahopādhyāya S. Kuppuswami Sastri as follows:—

" Again, while commenting upon the verse

क्वचिद्धर्मः क्वचित्क्रीडा क्वचिदर्थः क्वचिच्छमः ।
क्वचिद्धास्यं क्वचिद्युद्धं क्वचित्कामः क्वचिद्वधः ॥

Nāṭyaśāstra, I, 74,

Abhinavagupta says in his *Abhinavabhāratī*

'तथा क्वचिन्नाटके धर्मः प्रधानम्—यथा छलितरामे रामस्याश्वमेधयागः; क्वचित्क्रीडा यथा—स्वप्नवासवदत्तायाम् । एवमन्यत्राप्यनुसरणीयम्'

Page 37, Vol. I, Abhinavabhāratī Manuscript in the Govt. Oriental Mss. Library, Madras.

Krīḍā or hilarious merriment is the chief feature of the drama called Svapnavāsavadatta according to Abhinavagupta. Would not this conclusively establish that the Svapnavāsavadatta known to Abhinavagupta must be materially different from the Trivandrum play of the same name?"

Vide Āścaryacūḍāmaṇi, 2nd edition,
Introduction, page 22.

To sum up the arguments on both sides, we notice that out of the large number of quotations from Bhāsa cited in works of rhetoric and anthologies by eminent authors some are found in the T.S.S. plays and some are not. Therefore, we have to conclude that the thirteen plays ascribed to Bhāsa published in the Trivandrum Sanskrit Series represent the abridged versions of the original plays of Bhāsa prepared by the Cākyārs of Malabar to suit the exigencies of their stage.

Svapnavāsavadatta as a Nāṭaka.

Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen, and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam, so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold viz.,—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Sāmavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. The following ślokas may be perused with advantage in this connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।
दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥
नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।
व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥
वस्तु नेता रसस्तेषां भेदकः.

Before dealing with the requirements of a Nāṭaka as conceived by Sanskrit rhetoricians, it will be necessary to say a few words about वस्तु, रस and नायक in general, in order to enable the reader to understand the full significance of those requirements.

Vastu or plot is of three kinds—प्रख्यात or renowned by tradition, उत्पाद्य or conceived by the poet, and मिश्र or partly traditional and partly

conceived bythe poet. Vide Daśarūpaka :—प्रख्यातोत्पाद्यमिश्रत्वभेदात्तत्त्रिविधं मतम्.

Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous, and शान्त the quietistic. Vide the following extract:--

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

According to Bharata, the founder of the Sanskrit dramaturgy, only the first eight Rasas are recognized to the exclusion of Śānta. The author of Daśarūpaka who follows in the wake of Bharata repudiates the Śānta rasa and holds that though Śānta has to be recognized in general poetry, it can have no place in a drama. सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते । तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात् । Consistently with his theory, Dhanika says that the dominant emotion in Nāgānanda is दयावीर and not शान्त. Vide preface to our edition of Nāgānanda. But the general trend of opinion among Ālaṅkārikas is in favour of the ninefold classification of Rasa as stated above.

Rasa has been defined in Daśarūpaka as follows :—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order as follows:—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are—love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. रति or love is the basis of शृङ्गार. शृङ्गार or the erotic emotion is twofold—संभोग and विप्रलम्भ, love in union and love in separation. संभोगशृङ्गार has been defined thus:—

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।
दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

By way of illustration Daśarūpaka cites the following two ślokas from Uttararāmacarita:—

किमपि किमपि मन्दं मन्दमासक्तियोगात्... Act I-27.
विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा. Act I-35.

विप्रलम्भशृङ्गार is sub-divided into four classes—अयोग, मान, प्रवास and करुण. अयोग represents the separated stage of loving couples before union, and the other three kinds of विप्रलम्भ take place after their union. मान represents a separation due to love-quarrels. प्रवास is separation due to exile, of which the whole of Meghasandeśa is a monumental example. करुणविप्रलम्भ refers to the separation of lovers one of whom departs from life provided they join later on. The story of Puṇḍarīka and Mahāśvetā in Kādambarī is

an example of this kind of विप्रलम्भ. It has been defined as follows:—

यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये ।
विमनायते यदैकः तदा भवेत्करुणविप्रलम्भाख्यः ॥

This differs from करुणरस inasmuch as the स्थायिभाव here is रति or the mutual love leading to a re-union, whereas in Karuṇa शोक or grief is the स्थायिभाव and there is no re-union. The distinction has been pointed out in Sāhityadarpaṇa as follows:—

शोकः स्थायितया भिन्नो विप्रलम्भादयं रसः ।
विप्रलम्भे रतिः स्थायी पुनः संभोगहेतुकः ॥

वीररस or the heroic emotion has been treated under three heads—धर्मवीर as in the case of Yudhiṣṭhira, युद्धवीर as of Rāma in Mahāvīracarita, and दयावीर as of Jīmūtavāhana in Nāgānanda.

Heroes in general are considered to belong to four different types—धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the characteristics of a Dhīrodātta. Rāma, Jīmūtavāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the like are characteristic of the Dhīroddhata. Paraśurāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical

example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualities, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka—

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥
दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥
निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

As to what are सामान्यगुणs which every hero should possess, Daśarūpaka says:—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥

Heroes for the purpose of love or शृङ्गारनायकs as they are called, are also classified under four heads:—अनुकूल or one who is attached to one woman, दक्षिण or one who accords equal treatment to several wives, धृष्ट or one who makes bold to appear before a woman when his affections are centred elsewhere, and शठ or one who secretly commits an atrocious act of infidelity. The definitions of the above four types of Nāyaka are given in the following śloka.

एकायत्तोऽनुकूलः स्यात् तुल्योऽनेकत्र दक्षिणः ।
व्यक्ताङ्गा गतभीर्धृष्टः गूढविप्रियकृच्छठः ॥

Rāma is an example of Anukūla Nāyaka. The following śloka of Uttararāmacarita is generally cited to illustrate an Anukūlanāyaka.

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ Act I—39.

Vatsarāja and Agnimitra are examples of Dakṣiṇa-nāyaka. An idea of Dakṣiṇanāyaka may be had from the following illustration in the Daśarūpaka—

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुः
द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥

For Dhṛṣṭa the following illustration is given there

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले
वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।
दृष्ट्वा कोपविधायि मण्डनमिदं प्रातश्चिरं प्रेयसो
लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं गताः ॥

And, for a Śaṭha, the following illustration is given from Amaruśataka—

शठान्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा
यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।
तदेतत्क्वाचक्षे घृतमधुमयत्वद्बहुवचो-
विषेणाघूर्णन्ती किमपि न सखी मे गणयति ॥

Now we propose to consider what are the requirements of a Nāṭaka as laid down by

rhetoricians. नाटके प्रख्यातमितिवृत्तं, धीरोदात्तो नायकः, शृङ्गार-वीररसयोरन्यतरस्य प्राधान्यम् ॥

In a Nāṭaka the plot must be one already chronicled in the Epics or handed down by tradition. Udayana, the hero of this play, is a popular figure in the legendary lore of ancient India. Somadeva's Kathāsaritsāgara which belongs to the 11th century deals with the history of Udayana, and it is in its turn traceable to a much older work belonging to the 1st century A.D.—Bṛhatkathā written in the Paiśācī language by Guṇāḍhya though the work is not now available to us. From the various references in the Meghadūta of Kālidāsa and Mṛcchakaṭika of Śūdraka and other poets of eminence and in the numerous Buddhistic legends it is fairly certain that the story of Udayana was reputed by tradition. If we take Kathāsaritsāgara to represent the true story of Udayana as embedded in Bṛhatkathā, no doubt certain deviations from the source arrest our attention in the plot of the story. In Kathāsaritsāgara, Pradyota is the name of the Magadha king, father of Padmāvatī, whereas in our play he is the father of Vāsavadattā. Again the motive for the marriage of Udayana with Padmāvatī as described there is the conquest of fresh kingdoms by Udayana whereas in the present play it is the retrieval of

the lost kingdom of Vatsas from the hands of his enemy Āruṇi. Whatever be the divergences in the plot between Kathāsaritsāgara and the present play, it is clear that the story of the present play has a historical background and as such it satisfies the first requirement of a Nāṭaka.

Nextly the hero in a drama must belong to the Dhīrodātta type. Of course a strict compliance of this requirement cannot be expected, especially when the hero happens to be a king generally known as सचिवायत्तसिद्धि, one whose success is entirely dependent on his ministers. Perhaps in a way Udayana of this play is also a Dhīrodātta in view of the enthusiasm displayed by him in slaying Āruṇi. Vide the following extract:—

उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणिं दारुणकर्मदक्षम् ।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥ V—13.

Our hero has a good many qualities which make for a Dhīrodātta although in fact we notice very little of the heoric in him.

The next essential laid down for a Nāṭaka is that the dominant emotion of the play should be either Śṛṅgāra or Vīra. Throughout the play the king is depicted as engrossed in the grief of separation from Vāsavadattā, and as such Vipralambha Śṛṅgāra or love in separation dominates the entire play. Vide notes at pages 164, 182, 191 and 213.

Sthāpanā or the Prologue.

स्थापना, प्रस्तावना and आमुखं are synonyms. The word प्रस्तावना is used generally in Kālidāsa's dramas and the later classical dramas whereas the word स्थापना is used in the thirteen plays attributed to Bhāsa as also in Śaktibhadra's Āścaryacūḍāmaṇi. The Prologue is called Sthāpanā lit., foundation, because in it the Stage-director lays the foundation of the plot. Sthāpanā is defined in Daśarūpaka as follows :—

सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् ।
स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥
प्रस्तावना वा—

In the Prologue the stage-director is expected to converse wittily with the actress or assistant actor or a clown for the purpose of introducing the play to the spectators. It is also usual in Prologues to make mention of the poet and of the work, and there will be also occasionally some flattery of the spectators. Precepts to that effect are laid down in works of dramaturgy. Bharata says in Nāṭyaśāstra as follows :—

प्रसाद्य रङ्गं विधिवत् कवेर्नाम च कीर्तयेत् ।
प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम् ॥

Similarly Śāradātanaya says in his Bhāvaprakāśa: —

वाञ्छाकलापस्तु कवेरभीष्टार्थप्रकाशनम् ।
स्वाभिधेयगतत्वेन सा द्विधा परिपठ्यते ॥
स्वगतं तु स्वगोत्रादिस्वीयकीर्तिप्रशंसनम् ।
अभिधेयगतं यत्तत्काव्यनाम्ना प्रकाशनम् ॥

Obviously none of these rules applies to the Prologues of the thirteen Trivandrum plays. And this point is made capital of by Mr. Ganapati Sastri to establish the antiquity of Bhāsa.

Viṣkambha and Praveśaka.

These are the two most popular of the five methods by which the Sūcya portion of the plot is indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions viz., सूच्य and असूच्य. The portions that can be actually represented on the stage go by the name of Asūcya. On the other hand, a battle and other similar things which are prohibited to be acted on the stage, uninteresting incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūcya portion of the plot. The indication of a Sūcya plot is described by rhetoricians to take place in five ways. They are विष्कम्भ, प्रवेशक, चूलिका, अङ्कास्य and अङ्कावतार. Vide Pratāparudrīya:—

इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं—दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति.

Viṣkambha is that preliminary scene in any act of a drama in which one or more middle characters take part and which briefly indicates past or future incidents.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

A Viṣkambha is of two kinds—शुद्ध and मिश्र. In the Śuddhaviṣkambha, middle characters (मध्यपात्रs) alone take part, and the conversation is carried on only in Sanskrit; whereas, in Miśra low characters (नीचपात्रs) also take part, and the Viṣkambha consists of a mixed dialogue in Sanskrit and Prākṛt.

स द्विविधः—शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृतमिश्रितः संकीर्णः ॥

A Praveśaka is also similar to a Viṣkambha in that it is intended for brevity and indicates past and future incidents. But there are certain salient points of difference between the two. In a Viṣkambha, one or more Madhyapātras or middle characters take part, and Nīcapātras or low characters also can be introduced; whereas a Praveśaka consists exclusively of low characters. And consequently, a Viṣkambha, if Śuddha, can be carried on entirely in Sanskrit, and, if Miśra, in a mixed dialogue of Sanskrit and Prākṛt, whereas a Praveśaka is carried on only in Prākṛt. A Viṣkambha can be inserted at the beginning of any act, but a Praveśaka can never be placed at the beginning of

the First Act, perhaps because the exclusive introduction of low characters at the beginning is likely to detract from the dignity of the play and to impress the audience unfavourably.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Cūlikā. Sometimes, the characters at the end of a certain Act themselves indicate what follows in the next Act, and this method of suggestion is called Aṅkāsya. But where the later Act is so connected with the previous that it seems almost a continuation of it except for the fact that the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Aṅkāvatāra. This is a residuary device, and in all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Aṅkāvatāra.

अन्तर्यवनिकासंस्थैश्चूलिकार्थस्य सूचना ।
अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥
यत्र स्यादुत्तराङ्कार्थः पूर्वाङ्कार्थानुसंगतः ।
असूचिताङ्कपात्रं तदङ्कावतरणं मतम् ॥

In Svapnavāsavadatta we have three Praveśakas in Acts II, IV and V, and one Viṣkambha in the VI Act. The Praveśaka at the beginning

of the Second Act takes the form of a monologue entirely in Prākṛt by a Nīcapātra or an inferior character—a servant-maid of princess Padmāvatī coming in search of the princess. Strictly speaking, there is no reference to past or future events except that Padmāvatī's entry is announced. The Interlude at the beginning of the Fourth Act takes the form of a dialogue entirely in Prākṛt between Vidūṣaka—a Madhyapātra or middle character and a Ceṭī. In it a past incident is referred to, viz., the wedlock of Udayana and Padmāvatī. In the Praveśaka at the beginning of the Fifth Act, two Ceṭīs—Padminikā and Madhukarikā, and Vidūṣaka take part, and the conversation is entirely in Prākṛt.

The Viṣkambha at the beginning of the Sixth Act is Miśra or mixed, because the conversation is carried on both in Sanskrit and Prākṛt. The characters that take part in it are—the chamberlain of Pradyota and the door-keeper of Udayana. For further details, see notes at the beginning of the respective Acts.

NĀNDĪ.

Nāndī is another technical term that we meet with in dramas. It means the introductory benediction at the beginning of every play. Nāndī consists in homage paid to the Deity, Brahmins, kings

or the like, coupled with an invocation for blessing. Sāhityadarpaṇa defines it as follows:—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

In popular parlance, the word Nāndī is used to denote a preliminary ceremony for the propitiation of *manes* generally performed on the eve of any auspicious religious function like Upanayana, marriage etc. The word Nāndī has been derived by the author of Nāṭyapradīpa thus:—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically, Nāndī means that by which poets, musicians, spectators or literary works are delighted or shine to advantage. The etymology of the word Nāndī can also be explained in a different way. नन्दी is the bull of Lord Śiva, and his back served as a stage formerly for the dance of Śiva, which displayed the twofold varieties of Tāṇḍava and Lāsya. Since the back of Nandī served as a stage, the worship offered with a view to entry on the stage is called Nāndī.

नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम ।
तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥

Nāndī therefore means the Pūrvaraṅga ceremony i.e., the initial worship offered with a view to a

successful *staging of the play. And it is in this* sense that it is used at the beginning of all the plays of Bhāsa. But latterly it has come to denote the benedictory verses composed by the poet himself, and in this significance it is used in the majority of plays beginning with Śākuntala.

Sūtradhāra.

सूत्रधार: means the Stage-Manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधार: one who holds the conduct of the stage. This etymology is supported by the following authority:—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātṛguptācārya gives the following elaborate definition of Sūtradhāra :—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः ।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥
नानागतिप्रचारज्ञो रसभावविशारदः ।
नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधार्य प्रयोक्ता च योक्तॄणामुपदेशकः ।
एवं गुणगणोपेतः सूत्रधारोऽभिधीयते ॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras.

Sūtradhāra is of two kinds—Nāndī Sūtradhāra and Sthāpanā Sūtradhāra. The duty of the former is to perform the Pūrvaraṅga and that of the latter to introduce the play to the audience. He is also called Sthāpaka, because he establishes the foundation of the drama by introducing it to the audience.

स च काव्यार्थस्थापनात् सूचनात्स्थापकः ।

As to the two types of Sūtradhāra, see the following :—

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥
सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥

In all the thirteen plays of Bhāsa the Nāndī Sūtradhāra confines himself to the Pūrvaraṅga ceremony, and the Sthāpaka pronounces the benedictory stanza of the poet and continues the Prelude down to its end. In the later classical dramas including Śākuntala the Nāndī Sūtradhāra performs the Pūrvaraṅga ceremony and pronounces the maṅgala śloka. After his exit the Sthāpanā Sūtradhāra enters upon the stage and conducts the Prelude. The distinction lies in the fact that in the one class of plays the maṅgala śloka falls to the lot of the Sthāpaka whereas in the other to that of the Nāndī Sūtradhāra.

—

ARGUMENT OF THE PLAY

Act I. King Udayana's minister Yaugandharāyaṇa disguised as an ascetic leads queen Vāsavadattā disguised as a citizen girl of Avantī through a penance-forest of the Magadha kingdom with the object of entrusting her to the care of some sage dwelling in a hermitage. Two soldiers in the body-guard of the Magadha princess—Padmāvatī command the people to clear out, announcing the arrival of the princess. The chamberlain of Padmāvatī forbids the guards to clear out the crowd as such an order is ill-suited to a holy resort of hermits. Besides, he announces that Padmāvatī, sister of King Darśaka, after visiting the king's mother, is on her way back to Rājagṛha, that she takes a temporary halt in that penance-grove and that the sages dwelling in the hermitages are free to follow their avocations as usual. Yaugandharāyaṇa recognizes that she is the self-same princess whose marriage with Udayana has been predicted by seers. Vāsavadattā also entertains a sisterly affection for her. A female hermit accords reception to the princess's party. At the bidding of Padmāvatī, the chamberlain

invites the occupants of the forest to come forward with requests as best they like. In response to the announcement Yaugandharāyaṇa requests that Padmāvatī might take charge of his sister Āvantikā whose husband is in exile and keep her under her protection for a few days till he comes to take her back. The princess, true to her word, undertakes the responsibility, and Yaugandharāyaṇa heaves a sigh of relief that the queen has been entrusted to proper custody. It is mid-day. A bachelor comes to the hermitage and meets with a cordial reception from Padmāvatī's party. The bachelor says that while he was in the village of Lāvāṇaka in the land of Vatsas undergoing education in the advanced study of Vedas, King Udayana happened to stay there with his queen Vāsavadattā, but that while he was out ahunting, Queen Vāsavadattā was burnt in a conflagration, and in an attempt to rescue her from fire the minister Yaugandharāyaṇa too was burnt to death. Yaugandharāyaṇa pretends surprise and asks for news about the king. The king on coming back attempted to commit suicide but was prevented with difficulty by his ministers. He underwent unbearable separation and was being attended to by his minister Rumaṇvān. The bachelor recounts the hundred ways in which Udayana was bemoaning the loss of his queen. Padmāvatī is deeply impressed

with the virtues of the king. The bachelor takes leave, and so does Yaugandharāyaṇa. The Sun is then seen to set in the west.

Act II. Padmāvatī enters playing with a ball, accompanied by her retinue with Vāsavadattā disguised as Āvantikā. Vāsavadattā admires the beauty of Padmāvatī and hints that she is the cyno sure of the eyes of suitors, particularly of Mahāsena's son. Padmāvatī's maid makes it clear that the princess does not relish an alliance with Pradyota's son, but that she is impressed very much with the virtues of Udayana. The doubt expressed by the maid about the handsomeness of Udayana is cleared by Vāsavadattā's assurance which, she says, is based on the general talk at Ujjain. At this stage Padmāvatī's nurse comes and announces that she has been betrothed to Udayana. Vāsavadattā enquires whether the hand of Padmāvatī was sought for by Udayana. The nurse dispels the suspicion of any initiative of Udayana in the matter by stating that the proposal was made by Padmāvatī's brother Darśaka and agreed to by Udayana at the request of his ministers and in deference to the commandments of scriptures. Another servant-maid comes in a hurry and takes Pādmavatī as the marriage has been fixed to take place on that very day.

Act III. When high glee prevails in the palace on the eve of Padmāvatī's marriage, Vāsavadattā remains care-worn in a corner, brooding over her fate. The servant-maid at the bidding of King Darśaka's wife comes in search of Vāsavadattā and delivers flowers to her, requesting her to prepare the wedding garland for Padmāvatī. In the heap of flowers there is a bunch of herbs known as 'Ward-off-Widowhood,' and it has the approval of Vāsavadattā. The next bunch known as 'Crush-the-co-wife' is objected to as uncalled for when the co-wife is no more. Another servant-maid enters and urges the preparation of the wreath as the bridegroom is being taken to the quadrangle where the wedding is to be celebrated. Vāsavadattā prepares the wreath at once and delivers it. Both the servant-maids walk out in a hurry, leaving Vāsavadattā in the midst of her cares.

Act IV. The marriage has been celebrated. The glutton Vidūṣaka feels uneasy by an overdose of dishes. A servant-maid comes in search of Vidūṣaka to ascertain if the bridegroom has had his bath. Vidūṣaka replies in the affirmative and permits her to bring unguents for the king and all other things as she likes save and except food whose thought is very distressing to Vidūṣaka. Here ends the Interlude.

Padmāvatī and Āvantikā have a stroll in the garden and admire the beauty of the flowers appearing in plenty. A servant-maid plucks some flowers whose beauty attracts both Padmāvatī and Vāsavadattā. Padmāvatī forbids the further plucking of flowers as she would like her lord to have a sight of the full bloom in the garden as and when he comes there. Interrogated by Vāsavadattā, Padmāvatī admits her inordinate love for Udayana and doubts if he had entertained the same love towards Vāsavadattā. Vāsavadattā unwittingly remarks that his love for her was even greater but justifies that her presumption is correct, because otherwise Vāsavadattā would not have left off her parents and fled away with him. The servant-maid suggests that Padmāvatī might also like Vāsavadattā offer to learn lute-play under Udayana. But Padmāvatī discloses that the offer has been made only to elicit deep sighs of grief from her lover in recollection of his departed queen. At this stage Udayana and Vidūṣaka are seen entering the park observing the beauty of the bower, the pleasure-mound and the white row of cranes. To guard Āvantika from the sight of the king, the ladies enter the bower. The king and Vidūṣaka sit on the slab outside. Vidūṣaka feels the slab hot in the sun and suggests an entry into the bower. But Vidūṣaka's attempt to do so

is thwarted by the servant-maid inside by dragging down the branch of a plant and sending a troop of swarming bees to the annoyance of Vidūṣaka. Worried by the nuisance of bees, Vidūṣaka and the king decide to remain outside. The garden is quite lonely, and Vidūṣaka presses the king to answer whom he loved more—the deceased Vāsavadattā or the living Padmāvatī. The king hesitates to give a reply. Vidūṣaka threatens to use force which is of no avail with the king. But in the name of friendship Vidūṣaka implores him to give a reply, and the king discloses that in spite of the beauty, character and suavity of Padmāvatī, his heart is already dominated by Vāsavadattā. Then the king puts the same question to Vidūṣaka who, after an unsuccessful attempt to evade, gives his reply in dubious terms. The king says that he would report the matter to Queen Vāsavadattā, but is reminded by Vidūṣaka that Vāsavadattā is no more. The king is carried away by grief whereas Vāsavadattā is pleased by the confession of the king's superior love for her which she heard incognito. The king weeps in recollection of his previous love. Vāsavadattā advises Padmāvatī to go near the king and console him and accordingly walks away leaving her behind. Walking towards the king, Padmāvatī meets Vidūṣaka on the way carrying water in a lotus-leaf to wash off the tears

in Udayana's face. Questioned by Padmāvatī, Vidūṣaka says that the Kāśa pollen wafted by the breeze caused tears in the eyes of his friend and the water is intended for wiping out those tears. Padmāvatī appreciates the solicitude of Vidūṣaka not to wound her feelings and receives the water herself to present it to the king. Put on the alert by Vidūṣaka, the king ascribes the same reason for his tears. To the great relief of Udayana, Vidūṣaka advises his friend to meet King Darśaka at once in accordance with his practice in afternoons. Pursuant to his advice, Udayana starts out.

Act V. The servant-maid Padminikā is much worried by the headache of her mistress Padmāvatī. Before proceeding to prepare the curative paste, she asks another servant-maid Madhukarikā to inform Āvantikā of the princess's headache which she will allay by a narration of pleasant tales. And she also says that the sick-bed is laid out in the Samudragṛhaka. After the exit of Madhukarikā, Padminikā meets Vidūṣaka, divulges the same news to him and urges him to inform the king.

In the Act proper the king enters brooding over the death of his beloved in the conflagration at Lāvāṇaka. Vidūsaka meets him and informs him of Padmāvatī's headache. Both start for the

marina-house where Padmāvatī's bedding is arranged. At the threshold Vidūṣaka is terrified by a festoon dropped down rolling like a snake but is disillusioned by the king who has closer powers of observation. Vidūṣaka surmises that Padmāvatī would have come and gone. There too the king sets him right by referring to the undisturbed condition of the bed and the improbability of a patient having left off the bed in such a short space of time. They decide to remain at the bed and wait for the arrival of Padmāvatī. The king is troubled by sleep but wants tales to be told him to facilitate his sleep. Vidūṣaka starts his narration with the city of Ujjain which calls forth the king's unpleasant reminiscences of Vāsavadattā. For the diversion of the king, Vidūṣaka begins another story. At the outset he bungles between the city and the king,—Brahmadatta and Kāmpilya. The king points out the confusion and teaches him the correct names of the city and the king. Vidūṣaka repeats the correct names several times, but before he finishes the process he finds the king already asleep. The day being very cold, he walks out to fetch a blanket for himself. Vāsavadattā comes into the Marina-house in search of Padmāvatī. Mistaking the king for Padmāvatī, she feels sorry that Padmāvatī is left alone in the bed-room. To show her affection to Padmāvatī she

decides to sit by her side and is pleased to observe her regular flow of breath. The king mutters in a dream. He calls out for Vāsavadattā, asks what is the cause of her displeasure and extends his arms to implore her pardon. At first Vāsavadattā suspects she has been detected. Then she is relieved to find it was only a dream. However, though she is anxious to avoid detection, she restores the hands of her lord hanging down to the bed, and then walks out in a hurry. Before the king rises calling out for her, she is gone out of his sight. He strikes at a plank of the threshold and can proceed no more. Vidūṣaka is back with his blanket. He is told by the king that Vāsavadattā is alive; she actually roused him from sleep. But Vidūṣaka attributes it to an apparition or dream, but it is a reality to the king who continues to feel the pleasure of touch with the hair still standing on their ends. Vidūṣaka advises the king not to indulge in illusion any longer. The chamberlain enters and announcess that Minister Rumaṇvān has started on a march against his enemy Āruṇi and urges him to lead on the troops in battle. The king casts away all his previous thoughts and gets ready for the expedition with true war-like fervour.

Act VI. Raibhya, the chamberlain of Mahāsena, calls at the gate of King Udayana who has

regained his lost kingdom of Vatsas and asks the doorkeeper to report him to the king. Earlier in the day the king has heard the lute Ghoṣavatī played by somebody who in view of the kindly enquiries of the king has parted with it in his favour. This has roused the king's unpleasant memories of his bereavement. Accordingly, the doorkeeper suggests that this is not the proper hour for seeking an interview. However the chamberlain presses his request since the errand with which he is charged relates also to the same matter. And the portress agrees to it.

In the Act proper the king laments the lute Ghoṣavatī in its sad separation from its mistress—Queen Vāsavadattā. The doorkeeper announces the arrival of Raibhya and of Vāsavadattā's nurse Vasundharā sent by Aṅgāravatī, wife of Mahāsena. The king sends for Padmāvatī so that she might also hear the message of Vāsavadattā's parents. Though Padmāvatī doubts at first the propriety of her presence at the interview, she yields to the persuasion of the king. The king bids the doorkeeper admit the chamberlain and Vāsavadattā's nurse. They are taken to the king. He enquires of them the welfare of Mahāsena. After the usual enquiry of welfare the chamberlain offers to Udayana the felicitations of Mahāsena on the recovery of his lost kingdom. Vāsavadattā's

nurse communicates the message of Queen Aṅgāravatī. Aṅgāravatī has fondled Udayana along with her own sons. She and her husband had intended in fact to give their daughter Vāsava. dattā to Udayana. But while teaching the lute, Udayana eloped with his pupil Vāsavadattā in impatience. Since the formal marriage was left undone, the parents of Vāsavadattā got the pictures of Vāsavadattā and Udayana drawn on a board and celebrated their marriage on the picture-board. That picture-board has now been sent by Aṅgāravatī and is delivered to King Udayana by Vāsavadattā's nurse. Padmāvatī looks at the picture of Vāsavadattā and is struck with its similarity of features with Āvantikā. She discloses that the original of that picture was a friend of hers moving in the harem along with herself, who was entrusted to her care by her Brahmin brother. At this stage Yaugandharāyaṇa appears and demands a return of his deposit. He is apprehensive as to what the king will say though his efforts were crowned with success. Āvantikā is brought. King Udayana suggests the re-delivery of the deposit in the presence of Raibhya and Vasundharā as attestors. The nurse recognizes Vāsavadattā, and when the king bids the entry of Vāsavadattā into the harem, Yaugandharāyaṇa makes a show of opposition. The mystery has to

be cleared. The curtain is thrown off at the bidding of the king. Yaugandharāyaṇa and Vāsavadattā greet the king in their usual manner. The king fears lest this should also turn out to be a dream. Yaugandharāyaṇa makes a clean breast of his schemes and applies to the king for pardon. The king is justly proud of his statesman-like minister who had saved him from many a reverse by his own statesmanship. Padmāvatī feels sorry for having treated Vāsavadattā as an ordinary friend, falls at her feet for pardon and is assured by Vāsavadattā's kind words. Yaugandharāyaṇa then unravels his plans to the king. The king is greatly astonished at the clever dissimulation practised by Rumaṇvān. Yaugandharāyaṇa points out that the well-being of Queen Vāsavadattā should be immediately communicated to her parents. King Udayana implements his suggestion more fully by deciding that all of them together with Padmāvatī should go in person to convey their respects to Vāsavadattā's parents.

DRAMATIS PERSONÆ

सूत्रधारः

संभषकः }
भटः } भटौ

यौगन्धरायणः

वासवदत्ता

काञ्चुकीयः (मगधराजस्य)

चेटी (पद्मावत्याः)

तापसी

पद्मावती

ब्रह्मचारी

धात्री (पद्मावत्याः)

विदूषकः

राजा

पद्मिनिका }
मधुकरिका } पद्मावत्याश्चेट्यौ

प्रतीहारी (विजया)

धात्री (वासवदत्तायाः)

काञ्चुकीयः (महासेनस्य)

॥ श्रीः ॥

॥ स्वप्नवासवदत्तम् ॥

प्रथमोऽङ्कः ।

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—

उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।
पद्मावतीर्णपूर्णौ वसन्तकम्रौ भुजौ पाताम् ॥ १ ॥

SVAPNAVĀSAVADATTA

(The Vision of Vāsavadattā)

ACT THE FIRST

(*At the end of the Stage-benediction*)
(*Enter the* Stage-director)

Stage-director.

May the two arms of Balarāma protect you,—the arms which are akin in colour to the fresh Moon at her rise, which offer wine to his spouse, bear in full the impress of the glorious advent of Goddess Lakṣmī and are charming in the Spring. (1)

एवमार्यमिश्रान् विज्ञापयामि । अये, किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग, पश्यामि ।

(नेपथ्ये)

उस्सरह उस्सरह अय्या, उस्सरह ।

उत्सरतोत्सरतार्याः, उत्सरत ।

सूत्रधारः—भवतु, विज्ञातम् ।

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।
धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ २ ॥

(निष्क्रान्तः ।)

स्थापना ।

Thus do I inform the respected gentlemen. Eh! A sound is heard, as it were, when I am about to intimate! What is this? Comrade, let me see.

(*Behind the scenes*)

Move off, move off, gentlemen, move off.

Stage-director. Well, I see—

The people occupying the penance-grove are all cleared out peremptorily by the devoted servants of the king of Magadha attending on the princess. (2)

(*Exit*)

PROLOGUE.

(प्रविश्य)

भटौ—उस्सरह उस्सरह अय्या, उस्सरह ।

उत्सरतोत्सरतार्याः, उत्सरत ।

(ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च ।)

यौगन्धरायणः—(कर्णं दत्त्वा) कथमिहाप्युत्सार्यते । कुतः,

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलै-
र्मानार्हस्य जनस्य वल्कलवतस्त्रासः समुत्पाद्यते ।
उत्सिक्तो विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः
कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥३॥

(*Entering*)

Two guards. Move off, gentlemen, move off.

(*Enter* Yaugandharāyaṇa *in ascetic-robes and* Vāsavadattā *disguised as a citizen-girl of Avantī*)

Yaugandharāyaṇa. (*Lending his ear*) How is it? Even here, men are cleared out.

Why is terror caused to the brave venerable persons occupying the hermitages, living in contentment on the fruits of the forest and clad in tree-bark? Who is this haughty person at the head of ruffians and puffed up with the smiles of fickle Fortune, who by the exercise of authority treats this peaceful penance-grove as an abode of rustics? (3)

वासवदत्ता—अय्य, को एसो उस्सारेदि ।

आर्य, क एष उत्सारयति ।

यौगन्धरायणः—भवति, यो धर्मादात्मानमुत्सारयति ।

वासवदत्ता—अय्य, ण हि एव्वं वत्तुकामा, अहं वि णाम उस्सारइदव्वा होमि त्ति ।

आर्ये, न ह्येवं वक्तुकामा, अहमपि नामोत्सारयितव्या भवामीति ।

यौगन्धरायणः—भवति, एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते ।

वासवदत्ता—अय्य, तह परिस्समो परिखेदं ण उप्पादेदि, जह अअं परिभवो ।

आर्ये, तथा परिश्रमः परिखेदं नोत्पादयति, यथायं परिभवः ।

यौगन्धरायणः—भुक्तोज्झित एष विषयोऽत्रभवत्या । नात्र चिन्ता कार्या । कुतः ।

Vāsavadattā. Sir, who is this that bids the clearance ?

Yaug. Madam, he that bids good bye to righteous conduct.

Vās. Sir, I don't wish to say like that. But that I too am asked to clear out.

Yaug. Madam, this is how deities unknown are insulted.

Vās. Sir, suffering does not cause me grief as does this insult.

Yaug. Madam, this is a matter tasted and rejected at will by you. You need care little for it. For—

पूर्वं त्वयाप्यभिमतं गतमेवमासी-
च्छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।
कालक्रमेण जगतः परिवर्तमाना
चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः ॥ ४ ॥

भटौ—उस्सरह अय्या, उस्सरह । उत्सरतार्याः, उत्सरत ।

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—संभषक, न खलु न खलूत्सारणा कार्या । पश्य,

परिहरतु भवान् नृपापवादं
न परुषमाश्रमवासिषु प्रयोज्यम् ।
नगरपरिभवान् विमोक्तुमेते
वनमभिगम्य मनस्विनो वसन्ति ॥ ५ ॥

Formerly you too had a coveted status like this; and once more will you rise to it with praise through the triumph of your lord. Like the array of spokes in a wheel does the array of worldly fortune move round and round by the gradual operation of time. (4)

Two guards. Move off, gentlemen, move off.

(*Enter the* Chamberlain)

Chamberlain. Sambhaṣaka, you must not indeed turn out the people. See—

Bring not blame upon the king. No harsh word should be used to those that dwell in a hermitage. These noble persons have come to the

उभौ—अय्य, तह् । आर्य, तथा । (निष्क्रान्तौ ।)

यौगन्धरायणः—हन्त सविज्ञानमस्य दर्शनम् । वत्से, उपसर्पावस्तावदेनम् ।

वासवदत्ता—अय्य, तह् । आर्य, तथा ।

यौगन्धरायणः—(उपसृत्य) भोः, किंकृतेयमुत्सारणा ।

काञ्चुकीयः—भोस्तपस्विन् ।

यौगन्धरायणः—(आत्मगतं) तपस्विन्निति गुणवान् खल्वयमालापः । अपरिचयात्तु न श्लिष्यते मे मनसि ।

काञ्चुकीयः—भोः, श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेयस्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम ।

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forest and live therein to escape the insults prevalent in the city. (5)

Both. Sir, be it so. [*Exeunt*

Yaug. Ha! Enlightened is his vision. Child, let us just approach him.

Vās. Well, sir.

Yaug. (*Going near*) Eh! Who gave this order for clearance?

Chamberlain. O sage.

Yaug. (*To himself*) 'Sage' is a word of merit indeed, but owing to lack of acquaintance it does not reach my mind with fitness.

Chamberlain. Eh! Be it heard, Here is Padmāvatī, the sister of our great king who is called

सैषा नो महाराजमातरं महादेवीमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तदद्यास्मिन्नाश्रमपदे वासोऽभिप्रेतोऽस्याः । तद्भवन्तः,

तीर्थोदकानि समिधः कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानि ।
धर्मप्रिया नृपसुता न हि धर्मपीडा-
मिच्छेत्तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

यौगन्धरायणः—(स्वगतं) एवम् । एषा सा मगधराजपुत्री पद्मावती नाम, या पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति । ततः,

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Darśaka by elders. After meeting the Queen-Empress, the mother of our great king, who puts up in the hermitage and taking leave of her ladyship, she will go back to Rājagṛha. So she wishes to spend the day in this hermitage, and hence—

You may freely take from the forest the articles of penance—holy waters, fuel, flowers and reeds. Fond of Dharma that she is, our princess will not like an injury done to the Dharma of penance-doers. This is her hereditary pledge. (6)

Yaug. (*Within*) Is it so? This is the princess of Magadha, Padmāvatī by name, of whom it has been predicted by Puṣpakabhadra and other fore-

प्रद्वेषो बहुमानो वा संकल्पादुपजायते ।
भर्तृदाराभिलाषित्वादस्यां मे महती स्वता ॥ ७ ॥

वासवदत्ता—(स्वगतं) राअदारिअत्ति सुणिअ भइणिआसिणेहो वि मे एत्थ संपज्जइ ।

(स्वगतं) राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि मेऽत्र संपद्यते ।

(ततः प्रविशति पद्मावती सपरिवारा चेटी च ।)

चेटी—एदु एदु भट्टिदारिआ, इदं अस्समपदं पविसदु ।

एत्वेतु भर्तृदारिका, इदमाश्रमपदं प्रविशतु ।

(ततः प्रविशत्युपविष्टा तापसी ।)

तापसी—साअदं राअदारिआए । स्वागतं राजदारिकायाः ।

वासवदत्ता—(स्वगतं) इअं सा राअदारिआ । अभिजणाणुरूवं खु से रूवम् ।

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tellers that she will become the queen of our lord. Consequently—

Disgust or esteem springs from one's own mentality. Keen as I am at making her the king's wife, great is my affinity towards her. (7)

Vās. (*To herself*) On hearing she is a princess, my sisterly affection for her swells up.

(*Enter* Padmāvatī *accompanied by retinue, and* a Servant-maid)

Maid. Princess, come, come, enter this hermitage.

(*Enter a* Female hermit *sitting*)

Hermitess. Welcome to the princess.

(स्वगतं) इयं सा राजदारिका । अभिजनानुरूपं खल्वस्या रूपम् ।

पद्मावती—अय्ये, वन्दामि ।   आर्ये, वन्दे ।

तापसी—चिरं जीव । पविस जादे, पविस । तवोवणाणि णाम अदिहिजणस्स सअगेहम् ।   [स्वगेहम् ।

चिरं जीव । प्रविश जाते, प्रविश । तपोवनानि नामातिथिजनस्य

पद्मावती—भोदु भोदु । अय्ये, विस्सत्थह्मि । इमिणा बहुमाणवअणेण अणुग्गहिदह्मि ।

भवतु भवतु । आर्ये, विश्वस्तास्मि । अनेन बहुमानवचनेनानुगृहीतास्मि ।

वासवदत्ता—(स्वगतं) ण हि रूवं एव्व, वाआ वि खु से महुरा ।

(स्वगतं) न हि रूपमेव, वागपि खल्वस्या मधुरा ।

तापसी—भद्दे, इमं दाव भद्दमुहस्स भइणिअं कोच्चि राआ ण वरेदि ?

भद्रे, इमां तावद्भद्रमुखस्य भगिनिकां कश्चिद्राजा न वरयति ?

Vās. (*To herself*) This is that princess. Her beauty is in keeping with her birth.

Padmāvatī. Madam, I salute you.

Hermitess. May you live long. Come in, child, come in. Penance-groves are of course the own homes of guests.

Padm. Be it so, madam. I feel quite at home. I am blessed by this cordial utterance.

Vās. (*Within*) Not only her beauty, her speech too is sweet.

Hermitess. Good girl, has no king solicited the hand of this sister of our noble king?

चेटी—अत्थि राआ पज्जोदो णाम उज्जइणीए । सो दारअस्स कारणादो दूदसंपादं करेदि ।

अस्ति राजा प्रद्योतो नामोज्जयिन्याः । स दारकस्य कारणाद् दूतसंपातं करोति ।

वासवदत्ता—(आत्मगतं) भोदु भोदु । एसा अ अत्तणीआ दाणिं संवुत्ता ।

(आत्मगतं) भवतु भवतु । एषा चात्मीयेदानीं संवृत्ता ।

तापसी—अरुहा खु इअं आइदी इमस्स बहुमाणस्स । उभआणि राअउळाणि महत्तराणि त्ति सुणीअदि ।

अर्हा खल्वियमाकृतिरस्य बहुमानस्य । उभे राजकुले महत्तरे इति श्रूयते ।

पद्मावती—अय्य, किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं । अभिप्पेदप्पदाणेण तवस्सिजणो उवणिमन्तीअदु दाव को किं एत्थ इच्छदि त्ति ।

आर्य, किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम् । अभिप्रेतप्रदानेन तपस्विजन उपनिमन्त्र्यतां तावत् कः किमत्रेच्छतीति ।

Maid. There is the king, Pradyota of Ujjain. He is sending an embassy for the sake of his son.

Vās. (*To herself*) Well, well. She has now become my own kinsman.

Hermitess. This personality is indeed worthy of this high esteem. Both the royal families are great. So goes the report.

Padm. Sir, did you meet the sages to invite their blessings on me? Let the sages be consulted

काञ्चुकीयः—यदभिप्रेतं भवत्या । भो भो आश्रमवासिनस्तपस्विनः, श्रृण्वन्तु श्रृण्वन्तु भवन्तः । इहात्रभवती मगधराजपुत्री अनेन विस्रम्भेणोत्पादितविस्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते ।

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं
दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्यद्भवेत् ।
आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया
यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥

यौगन्धरायणः—हन्त दृष्ट उपायः । (प्रकाशं) भोः, अहमर्थी ।

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and pressed to receive gifts after their own liking, each one what he wishes.

Chamberlain. As you desire, madam. Ye sages residing in the sacred grove, listen, listen please. Here the respected Magadha princess with trust begotten by the trust reposed by you, appeals to you with presents in the cause of Dharma.

Who is in need of a pitcher? Who is in quest of clothes? Does any one having duly finished his course of studies, require a present to be made to his Guru? The princess here, who is a friend of the pious, requests a favour. Let every one speak out to-day what he wants. What can be given and to whom? (8)

Yaug. Ho! I have hit upon a plan. (*Aloud*) Eh! I am an applicant.

पद्मावती—दिट्ठिआ सहळं मे तवोवणाभिगमणं ।

दिष्ट्या सफलं मे तपोवनाभिगमनम् ।

तापसी—संतुट्ठतपस्सिजणं इदं अस्समपदं । आअन्तुएण इमिणा होदव्वं ।

संतुष्टतपस्विजनमिदमाश्रमपदम् । आगन्तुकेनानेन भवितव्यम् ।

काञ्चुकीयः—भो, किं क्रियताम् ।

यौगन्धरायणः—इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्रभवत्या कंचित्कालं परिपाल्यमानाम् । कुतः,

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-
र्नाहं काषायं वृत्तिहेतोः प्रपन्नः ।
धीरा कन्येयं दृष्टधर्मप्रचारा
शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

Padm. Fortunately, fruitful is my advent to the sacred grove.

Hermitess. This sacred grove is one in which the sages live in contentment. This must be a newcomer.

Chamberlain. Eh! What can we do for you?

Yaug. This is my sister. Her husband being in exile, I should like to have her kept under the protection of her ladyship for some time. Why?

Riches are of no use to me, nor pleasures, nor clothes. I have not taken up my red ascetic robes for the sake of a living. Sturdy in character and with leanings for Dharma so manifest, this

वासवदत्ता—(आत्मगतं) हं । इह मं णिक्खिविदुकामो अय्ययोगन्धरायणो । होदु, अविआरिअ कमं ण करिस्सदि ।

(आत्मगतं) हम् । इह मां निक्षेप्तुकाम आर्ययौगन्धरायणः । भवतु, अविचार्य क्रमं न करिष्यति ।

काञ्चुकीयः—भवति, महती खल्वस्य व्यपाश्रयणा । कथं प्रतिजानीमः । कुतः,

सुखमर्थो भवेद् दातुं सुखं प्राणाः सुखं तपः ।
सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥ १० ॥

पद्मावती—अय्य, पढमं उग्घोसिअ को किं इच्छदि त्ति अजुत्तं दाणिं विआरिदुं । जं एसो भणादि. तं अणुचिट्ठदु अय्यो ।

आर्य, प्रथममुद्घोष्य कः किमिच्छतीत्ययुक्तमिदानीं विचारयितुम् । यदेष भणति तदनुतिष्ठत्वार्यः ।

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maiden is competent to safeguard the virtue of my sister. (9)

Vās. (*To herself*) Oh, The venerable Yaugandharāyaṇa desires to place me in her custody. Let it be. He will not do anything without examining its propriety.

Chamberlain. Madam, he makes too big a request. How can we promise? For—

Easy will it be to give away wealth, easy to give away life, easy to make a present of penance. Easy will be everything else, but difficult will be the safeguarding of a trust. (10)

Padm. Sir, having first proclaimed 'Who

काञ्चुकीयः—अनुरूपमेतद् भवत्याभिहितम् ।

चेटी—चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी ।

चिरं जीवतु भर्तृदारिकैवं सत्यवादिनी ।

तापसी—चिरं जीवदु भद्दे । चिरं जीवतु भद्रे ।

काञ्चुकीयः—भवति, तथा । (उपगम्य) भो, अभ्युपगतमत्र-भवतो भगिन्याः परिपालनमत्रभवत्या ।

यौगन्धरायणः—अनुगृहीतोऽस्मि तत्रभवत्या । वत्से, उपसर्पात्रभवतीम् ।

वासवदत्ता—(आत्मगतं) का गई । एसा गच्छामि मन्दभाआ ।

(आत्मगतं) का गतिः । एषा गच्छामि मन्दभागा ।

पद्मावती—भोदु भोदु । अत्तणीआ दाणिं संवुत्ता ।

wants and which,' it is not meet for us to discuss it now. So sir, do what he says.

Chamberlain. These words are worthy of your ladyship.

Maid. Long live the princess who thus keeps her word.

Hermitess. Long live the auspicious girl.

Chamberlain. Madam, I shall do so. (*Going near*) Sir, the protection of your sister has been agreed to by her ladyship.

Yaug. I am highly obliged to her ladyship. Dear, approach the lady.

Vās. (*Within*) What to do? Unfortunate that I am, I shall go.

भवतु भवतु । आत्मीयेदानीं संवृत्ता ।

तापसी—जा ईदिसी से आइदी, इयं वि राअदारिअत्ति तक्केमि ।

या ईदृश्यस्या आकृतिः, इयमपि राजदारिकेति तर्कयामि ।

चेटी—सुट्ठु अय्या भणादि । अहं वि अणुहूदसुहत्ति पेक्खामि ।

सुष्ठु आर्या भणति । अहमप्यनुभूतसुखेति पश्यामि ।

यौगन्धरायणः—(आत्मगतं) हन्त भोः, अर्धमवसितं भारस्य । यथा मन्त्रिभिः सह समर्थितं, तथा परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्रभवतीमुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः,

पद्मावती नरपतेर्महिषी भवित्री
दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।

Padm. Let it be, let it be. She has now become my own.

Hermitess. Such is her personality. I should think she is also a princess.

Maid. Madam says aright. I too imagine that she has had better days.

Yaug. (*To himself*) Humph! Half the burden is over. It has happened exactly as was decided upon in the company of ministers. Later when I bring back the lady to the king as soon as he is re-established, the esteemed princess of Magadha will serve to inspire confidence. Because—

तत्प्रत्ययात् कृतमिदं न हि सिद्धवाक्या-
न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥ ११ ॥

(ततः प्रविशति ब्रह्मचारी ।)

ब्रह्मचारी—(ऊर्ध्वमवलोक्य) स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः । अथ कस्मिन् प्रदेशे विश्रमयिष्ये । (परिक्रम्य) भवतु, दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि—

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।
भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो
निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥ १२ ॥

Padmāvatī is to become the crowned queen of our king. And this has been done out of faith in those by whom the calamity was first prophesied which has come to pass. Fate never transgresses the considered pronouncements of seers. (11)

(*Enter a* Bachelor)

Bachelor. (*Looking above*) It is mid-day. I am very much tired. Where shall I take rest? (*Walking about*) I see. This must be a sacred grove all round. Accordingly—

The deer roam about in confidence, fearless and feeling sure of their ground. The trees are all tended with compassion, abounding as they do in branches laden with flowers and fruits. Riches in the form of tawny kine are found in plenty.

यावत्प्रविशामि । (प्रविश्य) अये आश्रमविरुद्धः खल्वेष जनः । (अन्यतो विलोक्य) अथवा तपस्विजनोऽप्यत्र । निर्दोष-मुपसर्पणम् । अये स्त्रीजनः ।

काञ्चुकीयः—स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारण-माश्रमपदं नाम ।

वासवदत्ता—हं ।

पद्मावती—अम्मो परपुरुसदंसणं परिहरदि अय्या । भोदु, सुपरिवाळणीओ खु मण्णासो ।

अम्मो परपुरुषदर्शनं परिहरत्यार्या । भवतु, सुपरिपालनीयः खलु मन्न्यासः ।

The sites are lacking in cultivated fields. Doubtless this is a sacred grove where smoke issues forth from many a spot. (12)

I shall just enter. (*Walking in*) Eh! Uncommon are these folks to a hermitage. (*Looking in another direction*) But there are sages also here. There can be no objection to my going in. Eh! Womenfolk!

Chamberlain. Freely, freely come in, sir. The sites of hermitage are common to all.

Vās. Humph.

Padm. Oh! The lady shuns the sight of male strangers. Be it so. My ward is to be looked after with care.

काञ्चुकीयः—भोः, पूर्वं प्रविष्टाः स्मः । प्रतिगृह्य तामतिथि-सत्कारः ।

ब्रह्मचारी — (आचम्य) भवतु भवतु । निवृत्तपरिश्रमोऽस्मि ।

यौगन्धरायणः—भोः, कुत आगम्यते, क गन्तव्यं, काधिष्ठान-मार्यस्य ?

ब्रह्मचारी—भोः, श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं वत्सभूमौ लावाणकं नाम ग्रामस्तत्रोषितवानस्मि ।

वासवदत्ता —(आत्मगतं) हा लावाणअं णाम । लावाणअसं-कित्तणेण पुणो णवीकिदो विअ मे सन्दावो ।

(आत्मगतं) हा लावाणकं नाम । लावाणकसंकीर्तनेन पुनर्नवीकृत इव मे संतापः ।

Chamberlain. Sir, we have come in first. Please accept the cordiality due to a guest.

Bachelor. (*Sipping water*) Let it be, let it be. I am relieved of my fatigue.

Yaug. Sir, wherefrom do you come? Where are you bound, and where is your abode ?

Bachelor. Eh! Listen. I am coming from Rājagṛha. There is the village Lāvāṇaka in the Vatsa Lana. I had dwelt there for improving my Vedic education.

Vās. (*To herself*) Ha Lāvāṇaka! By the mention of Lāvāṇaka, my torment is renewed, as it were.

यौगन्धरायणः—अथ परिसमाप्ता विद्या ?

ब्रह्मचारी—न खलु तावत् ।

यौगन्धरायणः—यद्यनवसिता विद्या, किमागमनप्रयोजनम् ?

ब्रह्मचारी—तत्र खल्वतिदारुणं व्यसनं संवृत्तम् ।

यौगन्धरायणः—कथमिव ?

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायणः—श्रूयते तत्रभवानुदयनः । किं सः ?

ब्रह्मचारी—तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेता किल ।

यौगन्धरायणः—भवितव्यम् । ततस्ततः ।

Yaug. Have you finished your education ?

Bachelor. No, not yet.

Yaug. If the course is unfinished, why have you come away ?

Bachelor. A serious calamity has happened there.

Yaug. What like ?

Bachelor. There the king Udayana lives.

Yaug. We have heard of the esteemed Udayana. What of him ?

Bachelor. He was very much attached, it is well-known, to his wife Vāsavadattā, daughter of the king of Avanti.

Yaug. Must be so. And then ?

ब्रह्मचारी—ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

वासवदत्ता—(आत्मगतं) अळिअं अळिअं खु एदं । जीवामि मन्दभाआ ।

(आत्मगतं) अलीकमलीकं खल्वेतत् । जीवामि मन्दभागा ।

यौगन्धरायणः—ततस्ततः ।

ब्रह्मचारी—ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवस्तस्मिन्नेवाग्नौ पतितः ।

यौगन्धरायणः—सत्यं पतित इति ? ततस्ततः ।

ब्रह्मचारी—ततः प्रतिनिवृत्तो राजा तद्वृत्तान्तं श्रुत्वा तयोर्वियोगजनितसंतापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता यत्नेन वारितः ।

Bachelor. Then when the king was out ahunting, she was burnt by a conflagration in the village.

Vās. (*To herself*) False, false. I am alive, my unfortunate self.

Yaug. And then?

Bachelor. Then in attempting to redeem her, the minister Yaugandharāyaṇa too fell into the same fire.

Yaug. Truly fallen? And then?

Bachelor. Then on hearing the news on return, the king afflicted by their separation

वासवदत्ता—(आत्मगतं) जाणामि जाणामि अय्यउत्तस्स मइ साणुक्कोसत्तणं।

(आत्मगतं) जानामि जानाम्यार्यपुत्रस्य मयि सानुक्रोशत्वम्।

यौगन्धरायणः—ततस्ततः।

ब्रह्मचारी—ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्य राजा मोहमुपगतः।

सर्वे—हा!

वासवदत्ता—(स्वगतम्) सकामो दाणिं अय्यजोअन्धराअणो होदु।

(स्वगतं) सकाम इदानीमार्ययौगन्धरायणो भवतु।

चेटी—भट्टिदारिए, रोदिदि खु इअं अय्या।

भर्तृदारिके, रोदिति खल्वियमार्या।

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desired to give up his life in that very fire, but was prevented by his ministers with great difficulty.

Vās. (*To herself*) I know, I know my lord's compassion for me.

Yaug. And then?

Bachelor. Then clasping the remnants of the burnt ornaments worn by her, the king fell into a swoon.

All. Alas!

Vās. (*To herself*) Let the venerable Yaugandharāyaṇa feel pleased.

Maid. Princess, here the lady weeps.

पद्मावती—साणुक्कोसाए होदव्वं । सानुक्रोशया भवितव्यम् ।

यौगन्धरायणः—अथकिमथकिम् । प्रकृत्या सानुक्रोशा मे भगिनी । ततस्ततः ।

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

पद्मावती—दिट्ठिआ धरइ । मोहं गदो त्ति सुणिअ सुण्णं विअ मे हिअअं ।

दिष्ट्या ध्रियते । मोहं गत इति श्रुत्वा शून्यमिव मे हृदयम् ।

यौगन्धरायणः—ततस्ततः ।

ब्रह्मचारी—ततः स राजा महीतलपरिसर्पणपांसुपाटलशरीरः सहसोत्थाय हा वासवदत्ते ! हा अवन्तिराजपुत्रि ! हा प्रिये ! हा प्रियशिष्ये ! इति किमपि बहु प्रलपितवान् । किं बहुना,

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Padm. She must have been moved by pity.

Yaug. Yes, yes. By nature, my sister is merciful. And then?

Bachelor. Then gradually he regained his senses.

Padm. Fortunately he is alive. On hearing that he swooned, my heart became vacant.

Yaug. And then?

Bachelor. Then the king with his body gray with dust by rolling on the ground rose up all of a sudden and bewailed aloud in a hundred ways, crying out—'Ah Vāsavadattā! Ah daughter of the king of Avanti! Ah beloved! Ah my dear pupil!' Why say more?

नैवेदानीं तादृशाश्चक्रवाका
नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः ।
धन्या सा स्त्री यां तथा वेत्ति भर्ता
भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः, तं तु पर्यवस्थापयितुं न कश्चिद् यत्नवानमात्यः ।

ब्रह्मचारी—अस्ति रुमण्वान्नामामात्यो दृढं प्रयत्नवांस्तत्रभवन्तं पर्यवस्थापयितुम् । स हि,

अनाहारे तुल्यः प्रततरुदितक्षामवदनः
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।

The Cakravāka birds cannot now compare with him, nor others separated from their distinguished ladies. Fortunate is that lady whom the lord holds in such high esteem. Though burnt, she remains unburnt through the affection of her lord. (13)

Yaug. Then sir, none of his ministers takes steps to keep him firm?

Bachelor. There is the minister named Rumaṇvān who tries hard to cheer him up.

Alike in denying himself meals, with face emaciated by profuse weeping and bearing an embellishment of body that betokens a misery equal to that of the king, he attends day and

दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥ १४ ॥

वासवदत्ता—(स्वगतं) दिट्ठिआ सुणिक्खित्तो दाणीं अय्यउत्तो ।
(स्वगतं) दिष्ट्या सुनिक्षिप्त इदानीमार्यपुत्रः ।

यौगन्धरायणः—(आत्मगतं) अहो महद्भारमुद्वहति रुमण्वान् । कुतः,

सविश्रमो ह्ययं भारः प्रसक्तस्तस्य तु श्रमः ।
तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥ १५ ॥

(प्रकाशं) अथ भोः पर्यवस्थापित इदानीं स राजा ?

ब्रह्मचारी—तदिदानीं न जाने । इह तया सह हसितम्, इह

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night on the king with ceaseless efforts. If all of a sudden the king gives up his life, he too is no more. (14)

Vās. (*To herself*) Fortunately, my lord is now under proper care.

Yaug. (*To himself*) Oh! How heavy a burden does Rumaṇvān bear? For—

To my burden there will be relief, but his burden is perpetual; for everything lies in him on whom depends (the safety of) the king. (15)

(*Aloud*) Then sir, now the king has regained his stability?

Bachelor. I don't know it now. He was wailing thus—'Here I laughed with her. Here I

तया सह कथितम्, इह तया सह पर्युषितम्, इह तया सह कुपितम्, इह तया सह शयितम्, इत्येवं तं विलपन्तं राजानममात्यैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम्। ततो निष्क्रान्ते राजनि प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स ग्रामः। ततोऽहमपि निर्गतोऽस्मि।

तापसी—सो खु गुणवन्तो णाम राआ, जो आअन्तुएण वि इमिणा एव्वं पसंसीअदि।

स खलु गुणवान् नाम राजा, य आगन्तुकेनाप्यनेनैवं प्रशस्यते।

चेटी—भट्टिदारिए किंणुखु अवरा इत्थिआ तस्स हत्थं गमिस्सदि।

भर्तृदारिके, किं नु खल्वपरा स्त्री तस्य हस्तं गमिष्यति।

पद्मावती— (आत्मगतं) मम हिअएण एव्व सह मन्तिदं।

(आत्मगतं) मम हृदयेनैव सह मन्त्रितम्।

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chatted with her. Here I spent the day with her. Here I grew wild with her. Here I slept with her.' And the ministers took him out of the village with great difficulty. Then when the king had gone out, the village ceased to be attractive like the sky deserted by the stars and the Moon. So I too came out.

Hermitess. Meritorious indeed is that king who is thus extolled even by a new acquaintance.

Maid. Princess, will any other lady win his love (*lit.* get into his hands)?

Padm. (*Within*) The idea has struck her as well as my mind.

ब्रह्मचारी—आपृच्छामि भवन्तौ । गच्छामस्तावत् ।

उभौ—गम्यतामर्थसिद्धये ।

ब्रह्मचारी— तथास्तु ।

(निष्क्रान्तः ।)

यौगन्धरायणः—साधु, अहमपि तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।

काञ्चुकीयः—तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ।

पद्मावती —अय्यस्स भइणिआ अय्येण विना उक्कण्ठिस्सिदि ।

आर्यस्य भगिनिकार्येण विनोत्कण्ठिष्यते ।

यौगन्धरायणः—साधुजनहस्तगतैषा नोत्कण्ठिष्यति । (काञ्चुकीयमवलोक्य) गच्छामस्तावत् ।

Bachelor. Good-bye to you both. We shall go.

Both. Go your way. Godspeed.

Bachelor. As you please.

(*Exit*)

Yaug. Well, I too wish to go with the leave of her ladyship.

Chamberlain. Madam, he wants to take leave of you and go.

Padm. Sir, your sister will feel anxious without you.

Yaug. Having come into good hands, she will not feel the anxiety. (*Looking at the Chamberlain*) We shall go.

काञ्चुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।

यौगन्धरायणः—तथास्तु ।

(निष्क्रान्तः ।)

काञ्चुकीयः—समय इदानीमभ्यन्तरं प्रवेष्टुम् ।

पद्मावती—अय्ये, वन्दामि । आर्ये, वन्दे ।

तापसी—जादे, तव सदिसं भत्तारं लभेहि ।

जाते, तव सदृशं भर्तारं लभस्व ।

वासवदत्ता—अय्ये, वन्दामि दाव अहं ।

आर्ये, वन्दे तावदहम् ।

तापसी—तुवं पि अइरेण भत्तारं समासादेहि ।

त्वमप्यचिरेण भर्तारं समासादय ।

वासवदत्ता—अणुग्गहीदह्मि । अनुगृहीतास्मि ।

Chamberlain. Go, sir, with a view to meeting again.

Yaug. As you say.

(*Exit*)

Chamberlain. It is time to get in.

Padm. Madam, I salute you.

Hermitess. Girl, may you obtain a husband suited to you.

Vās. Madam, I salute you.

Hermitess. May you also ere long get back your husband.

Vās. I am blest.

काञ्चुकीयः—तदागम्यताम् । इत इतो भवति । संप्रति हि,

खगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।
परिभ्रष्टो दूराद्रविरपि च संक्षिप्तकिरणो
रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥ १६ ॥

(निष्क्रान्ताः सर्वे ।)

प्रथमोऽङ्कः ।



Chamberlain. Come, madam, here, here. For now,

Birds have come back to their homes. Sages have immersed in water (for their bath). The fire shines ablaze. The smoke sojourns the forest of the sages. Fallen far low, the Sun too with contracted rays, drawing back his chariot, alights slowly on the top of the Sunset mountain. (16)

(*Exeunt Omnes*)

End of the First Act.

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति चेटी ।)

चेटी— कुञ्जरिए, कुञ्जरिए, कहिं कहिं भट्टिदारिआ पदुमावदी ? किं भणासि, एसा भट्टिदारिआ माहवीलदामण्डवस्स पस्सदो कन्दुएण कीळदित्ति ? जाव भट्टिदारिअं उवसप्पामि । (परिक्रम्यावलोक्य) अम्मो इअं भट्टिदारिआ उक्करिदकण्णचूळिएण वाआमसंजादसेदबिन्दुविइत्तिदेण परिस्सन्तरमणीअदंसणेण मुहेण कन्दुएण कीळन्दी इदो एव्व आअच्छदि । जाव उवसप्पिस्सं ।

कुञ्जरिके, कुञ्जरिके, कुत्र कुत्र भर्तृदारिका पद्मावती ? किं भणसि, एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडतीति ? यावद् भर्तृदारिकामुपसर्पामि । (परिक्रम्यावलोक्य) अम्मो इयं भर्तृदारिका उत्कृतकर्णचूलिकेन व्यायामसंजातस्वेदबिन्दुविचित्रितेन

ACT THE SECOND

(*Enter a* Servant-maid)

Maid. Kuñjarikā, Kuñjarikā, where, where is Princess Padmāvatī? What do you say? 'Here the Princess plays with a ball by the side of the jasmine-bower?' Then I shall approach the princess. (*Walking about and seeing*) Oh! Here comes the princess playing with a ball, with

परिश्रान्तरमणीयदर्शनेन मुखेन कन्दुकेन क्रीडन्तीत एवागच्छति । यावदुपसर्प्स्यामि ।

(निष्क्रान्ता ।)

प्रवेशकः ।

(ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा वासवदत्तया सह ।)

वासवदत्ता—हळा, एसो दे कन्दुओ । हला, एष ते कन्दुकः ।

पद्मावती—अय्ये, भोदु दाणिं एत्तअं । आर्ये, भवत्विदानीमेतावत् ।

वासवदत्ता—हळा, अदिचिरं कन्दुएण कीळिअ अहिअसंजादराआ परकेरआ विअ दे हत्था संवुत्ता ।

हला, अतिचिरं कन्दुकेन क्रीडित्वाधिकसंजातरागौ परकीयाविव ते हस्तौ संवृत्तौ ।

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ear-rings tied up and face bespangled with drops of sweat due to exercise, and lovely through exhaustion. I shall just draw near her.

(*Exit*)

INTERLUDE.

(*Enter* Padmāvatī *playing with a ball, accompanied by retinue, along with* Vāsavadattā)

Vāsavadattā. Friend, here is your ball.

Padmāvatī. Madam, we will stop here.

Vās. Friend, you have played so long at the ball and your hands have reddened so excessively that they seem to belong to another.

चेटी—कीळदु कीळदु दाव भट्टिदारिआ। णिव्वत्तीअदु दाव अअं कण्णाभावरमणीओ काळो।

क्रीडतु क्रीडतु तावद् भर्तृदारिका। निर्वर्त्यतां तावदयं कन्याभावरमणीयः कालः।

पद्मावती—अय्ये, किं दाणिं मं ओहसिदुं विअ णिज्झाअसि।

आर्ये, किमिदानीं मामपहसितुमिव निध्यायसि।

वासवदत्ता—णहि णहि। हळा, अधिअं अज्ज सोहदि। अभिदो विअ दे अज्ज वरमुहं पेक्खामि।

नहि नहि। हळा, अधिकमद्य शोभते। अभित इव तेऽद्य वरमुखं पश्यामि।

पद्मावती—अवेहि। मा दाणिं मं ओहस।

अपेहि। मेदानीं मामपहस।

वासवदत्ता—एसह्मि तुह्णीआ भविस्सम्महासेणवहू।

एषास्मि तूष्णीका भविष्यन्महासेनवधूः।

Maid. Play on, princess, play on. Make the most of this happy age of maidenhood.

Padm. Madam, why do you gaze at me as if to make fun?

Vās. No, no, friend, you are unusually charming to-day. I fancy I now see your lover's face all round.

Padm. Get away. Don't mock at me.

Vās. You, would-be daughter-in-law of Mahāsena, I keep quiet.

पद्मावती—को एसो महासेणो णाम । क एष महासेनो नाम ।

वासवदत्ता—अत्थि उज्जइणीओ राआ पज्जोदो णाम । तस्स बलपरिमाणणिव्वुत्तं णामहेअं महासेणो त्ति ।

अस्त्युज्जयिनीयो राजा प्रद्योतो नाम । तस्य बलपरिमाणनिर्वृत्तं नामधेयं महासेन इति ।

चेटी—भट्टिदारिआ तेण रञ्ञा सह संबन्धं णेच्छदि ।

भर्तृदारिका तेन राज्ञा सह संबन्धं नेच्छति ।

वासवदत्ता—अह केण खु दाणिं अभिळसदि ।

अथ केन खल्विदानीमभिलषति ।

चेटी—अत्थि वच्छराओ उअअणो णाम । तस्स गुणाणि भट्टिदारिआ अभिळसदि ।

अस्ति वत्सराज उदयनो नाम । तस्य गुणान् भर्तृदारिकाभिलषति ।

वासवदत्ता—(आत्मगतं) अय्यउत्तं भत्तारं अभिळसदि । (प्रकाशं) केण कारणेण ?

Padm. Who is this Mahāsena?

Vās. There is the king of Ujjain, Pradyota by name. He acquired the name 'Mahāsena' (Big-armied) through the magnitude of his army.

Maid. The princess does not relish an alliance with that king.

Vās. Then with whom does she?

Maid. There is the king of Vatsas, Udayana by name. The princess is enamoured of his virtues.

(आत्मगतं) आर्यपुत्रं भर्तारमभिलषति । (प्रकाशं) केन कारणेन?

चेटी—साणुक्कोसो त्ति । सानुक्रोश इति ।

वासवदत्ता—(आत्मगतं) जाणामि जाणामि । अअं वि जणो एव्वं उम्मादिदो ।

(आत्मगतं) जानामि जानामि । अयमपि जन एवमुन्मादितः ।

चेटी—भट्टिदारिए, जदि सो राआ विरूवो भवे ।

भर्तृदारिके, यदि स राजा विरूपो भवेत् ।

वासवदत्ता—णहि णहि । दंसणीओ एव्व ।

नहि नहि । दर्शनीय एव ।

पद्मावती—अय्ये, कहं तुवं जाणासि । आर्ये, कथं त्वं जानासि ।

वासवदत्ता—(आत्मगतं) अय्यउत्तपक्खवादेण अदिक्कन्दो समुदाआरो । किं दाणिं करिस्सं । होदु, दिट्ठं । (प्रकाशं) हळा, एव्वं उज्जइणीओ जणो मन्तेदि ।

(आ०) आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । किमिदानीं करिष्यामि । भवतु, दृष्टम् । (प्रकाशं) हळा, एवमुज्जयिनीयो जनो मन्त्रयते ।

Vās. (*To herself*) She wants my lord for her husband. (*Aloud*) For what reason?

Maid. He is so merciful.

Vās. (*To herself*) I know. I know. This person too was likewise driven mad.

Maid. Princess, suppose that king is ugly.

Vās. No, no, he is handsome.

Padm. Madam, how do you know?

Vās. (*Within*) I have exceeded my bounds out of predilection for my lord. What shall I do now?

पद्मावती—जुज्जइ । णखु एसो उज्जइणीदुळ्ळहो । सव्वजण-
मणोभिरामं खु सोभग्गं णाम ।

युज्यते । न खल्वेष उज्जयिनीदुर्लभः । सर्वजनमनोभिरामं खलु सौभाग्यं नाम ।

(ततः प्रविशति धात्री ।)

धात्री—जेदु भट्टिदारिआ । भट्टिदारिए, दिण्णासि ।

जयतु भर्तृदारिका । भर्तृदारिके, दत्तासि ।

वासवदत्ता—अय्ये, कस्स ? आर्ये, कस्मै ?

धात्री—वच्छराअस्स उदअणस्स । वत्सराजायोदयनाय ।

वासवदत्ता—अह कुसळी सो राआ । अथ कुशली स राजा ।

धात्री—कुसळी सो आअदो । तस्स भट्टिदारिआ पडिच्छिदा अ ।

कुशली स आगतः । तस्य भर्तृदारिका प्रतीष्टा च ।

वासवदत्ता—अच्चाहिदं ! अत्याहितम् !

Let it be. I have hit upon an idea. (*Aloud*) Friend, so say the people of Ujjain.

Padm. Quite likely. He is not rare in Ujjain. In fact loveliness attracts the minds of all persons.

(*Enter a* Nurse)

Nurse. Victory to the princess. Princess, you have been given.

Vās. To whom, madam?

Nurse. To Udayana, the king of Vatsas.

Vās. Is that king keeping well?

Nurse. He is well, and he has come here. And the princess has been betrothed to him.

Vās. Iniquity!

धात्री—किं एत्थ अच्चाहिदं ? किमत्रात्याहितम् ?

वा०—ण हु किञ्चि। तह णाम सन्तप्पिअ उदासीणो होदि त्ति।
न खलु किंचित्। तथा नाम संतप्योदासीनो भवतीति।

धात्री—अय्ये, आअमप्पहाणाणि सुळहपय्यवत्थाणाणि महापुरुसहिअआणि होन्ति।
आर्ये, आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि भवन्ति।

वासवदत्ता—अय्ये, सअं एव्व तेण वरिदा?
आर्ये, स्वयमेव तेन वरिता?

धात्री—णहि णहि। अण्णप्पओअणेण इह आअदस्स अभिजणविञ्ञाणवओरूवं पेक्खिअ सअं एव्व महाराएण दिण्णा।
नहि नहि। अन्यप्रयोजनेनेहागतस्याभिजनविज्ञानवयोरूपं दृष्ट्वा स्वयमेव महाराजेन दत्ता।

वासवदत्ता—(आ०) एव्वं। अणवरद्धो दाणिं एत्थ अय्यउत्तो।
(आत्मगतं) एवम्। अनपराद्ध इदानीमत्रार्यपुत्रः।

Nurse. What is the iniquity here?

Vās. Nothing, but that after so much feeling grieved, he should become indifferent.

Nurse. Madam, the hearts of great men are guided chiefly by the sacred precepts and get reconciled with ease.

Vās. Madam, did he apply for her hand himself?

Nurse. Nay, nay. When he had been here on some other purpose, she was given by the great king of his own accord on seeing his parentage, culture and age.

(प्रविश्यापरा)

चेटी—तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किळ सोभणं णक्खत्तं । अज्ज एव्व कोदुअमङ्गळं कादव्वं त्ति अह्माणं भट्टिणी भणादि ।

त्वरतां त्वरतां तावदार्या । अद्यैव किल शोभनं नक्षत्रम् । अद्यैव कौतुकमङ्गलं कर्तव्यमित्यस्माकं भट्टिनी भणति ।

वासवदत्ता—(आत्मगतं) जह जह तुवरदि, तह तह अन्धीकरेदि मे हिअअं ।

(आत्मगतं) यथा यथा त्वरते, तथा तथान्धीकरोति मे हृदयम् ।

धात्री—एदु एदु भट्टिदारिआ । एत्वेतु भर्तृदारिका ।

(निष्क्रान्ताः सर्वे ।)

द्वितीयोऽङ्कः ।

Vās. (*To herself*) Is it so? Then my lord is not to blame.

(*Enter* another Maid)

Maid. Hurry, hurry, madam. To-day itself the stars are propitious. Our queen says the auspicious function of tying the nuptial-knot is to be done this very day.

Vās. (*To herself*) The more she makes haste, the more does she enshroud my heart in gloom.

Nurse. Come, princess, come.

(*Exeunt Omnes*)

End of the Second Act.

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति विचिन्तयन्ती वासवदत्ता ।)

वासवदत्ता—विवाहामोदसंकुळे अन्तेउरचउस्साळे परित्तजिअ पदुमावदिं इह आअदह्मि पमदवणं । जाव दाणिं भाअधेअणिव्वुत्तं दुःखं विणोदेमि । (परिक्रम्य) अहो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । जाव उवविसामि । (उपविश्य) धञ्ञा खु चक्कवाअवहू, जा अण्णोण्णविरहिदा ण जीवइ । ण खु अहं पाणाणि परित्तजामि । अय्यउत्तं पेक्खामि त्ति एदिणा मणोरहेण जीवामि मन्दभाआ ।

विवाहामोदसंकुले अन्तःपुरचतुश्शाले परित्यज्य पद्मावतीमिहागतास्मि प्रमदवनम् । यावदिदानीं भागधेयनिर्वृत्तं दुःखं विनोदयामि । (परिक्रम्य) अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । यावद् उपविशामि । (उपविश्य) धन्या खलु

ACT THE THIRD

(*Enter* Vāsavadattā *musing*)

Vāsavadattā. I have come away here to the park, having left Padmāvatī in the quadrangle of the harem, full of glee on the occasion of wedlock. I shall just relieve myself of the misery fallen to my lot. (*Walking about*) What a calamity! Even my lord has come to belong to another. I shall sit

चक्रवाकवधूः, यान्योन्यविरहिता न जीवति । न खल्वहं प्राणान् परित्यजामि । आर्यपुत्रं पश्यामीत्येतेन मनोरथेन जीवामि मन्द-भागा ।

(ततः प्रविशति पुष्पाणि गृहीत्वा चेटी ।)

चेटी—कहिं णु खु गदा अय्या आवन्तिआ । (परिक्रम्यावलोक्य) अम्मो इअं चिन्तासुञ्ञहिअआ णीहारपडिहदचन्दलेहा विअ अमण्डिदभद्दअं वेसं धारअन्दी पिअङ्गुसिळापट्टए उवविट्ठा । जाव उवसप्पामि । (उपसृत्य) अय्ये, आवन्तिए, को काळो, तुमं अण्णेसामि ।

क नु खलु गता आर्यावन्तिका । (परिक्रम्यावलोक्य) अम्मो इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखेवामण्डितभद्रकं वेषं धारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुपसर्पामि । (उपसृत्य) आर्ये, आवन्तिके, कः कालः, त्वामन्विष्यामि ।

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down. (*Sitting*) Happy is the she-Cakravāka; separated from her mate, she ceases to live. Whereas unfortunate that I am, I do not give up my life, but live in the hope of meeting my lord.

(*Enter a* Maid, *taking flowers*)

Maid. Where has the venerable Āvantikā gone? (*Walking about and seeing*) With a careworn and vacant heart and with an undecked but lovely form, like the digit of the Moon obscured by fog, she is seated on the slab at the foot of the Priyaṅgu tree. I shall just approach her. (*Going near*) Madam, Āvantikā, how long am I searching for you?

वासवदत्ता—किंणिमित्तं ? किंनिमित्तम् ?

चेटी—अह्माअं भट्टिणी भणादि—महाकुळप्पसूदा सिणिद्धा णिउणा त्ति । इमं दाव कोदुअमाळिअं गुह्मदु अय्या ।

अस्माकं भट्टिनी भणति—महाकुलप्रसूता स्निग्धा निपुणेति । इमां तावत् कौतुकमालिकां गुम्फत्वार्या ?

वासवदत्ता—अह कस्स किळ गुह्मिदव्वं ?

अथ कस्मै किल गुम्फितव्यम् ।

चेटी—अह्माअं भट्टिदारिआए । अस्माकं भर्तृदारिकायै ।

वासवदत्ता—(आत्मगतं) एदं पि मए कत्तव्वं आसी । अह्मो अकरुणा खु इस्सरा ।

(आत्मगतं) एतदपि मया कर्तव्यमासीत् । अहो अकरुणाः खल्वीश्वराः ।

चेटी—अय्ये, मा दाणिं अण्णं चिन्तिअ । एसो जामादुओ मणिभूमीए ह्णाअदि । सिग्घं दाव गुह्मदु अय्या ।

आर्ये, मेदानीमन्यच्चिन्तयित्वा । एष जामाता मणिभूम्यां स्नायति । शीघ्रं तावद् गुम्फत्वार्या ।

Vās. Why?

Maid. Our queen tells you thus—'You are noble-born, affectionate and skilful. Please string this festive garland.'

Vās. For whose sake is it to be tied?

Maid. For our princess.

Vās. (*Within*) This too has to be done by me. Indeed merciless are the gods.

Maid. Madam, don't be thinking of anything

वासवदत्ता—(आत्मगतं) ण सक्कुणोमि अण्णं चिन्तेदुं । (प्रकाशं) हळा, किं दिट्ठो जामादुओ ?

(आत्मगतं) न शक्नोम्यन्यच्चिन्तयितुम् । (प्रकाशं) हळा, किं दृष्टो जामाता ?

चेटी—आम, दिट्ठो भट्टिदारिआए सिणेहेण अह्माअं कौदूहळेण अ ।

आम, दृष्टो भर्तृदारिकायाः स्नेहेनास्माकं कौतूहलेन च ।

वासवदत्ता—कीदिसो जामादुओ ? कीदृशो जामाता ?

चेटी—अय्ये, भणामि दाव, ण ईरिसो दिट्ठपुरुवो ।

आर्ये, भणामि तावत्, नेदृशो दृष्टपूर्वः ।

वासवदत्ता—हळा, भणाहि भणाहि, किं दंसणीओ ?

हळा, भण भण, किं दर्शनीयः ?

चेटी—सक्कं भणिदुं सरचावहीणो कामदेवो त्ति ।

else. The son-in-law is here bathing in the jewelled room. Please tie it soon.

Vās. (*To herself*) I am not able to think of anything else. (*Aloud*) Friend, did you see the son-in-law ?

Maid. Yes. He was seen by reason of our love for the princess and our own curiosity.

Vās. How is the bridegroom ?

Maid. Madam, I do say, the like of him was never seen before.

Vās. Friend, do tell, is he handsome ?

शक्यं भणितुं शरचापहीनः कामदेव इति ।

वासवदत्ता—होदु एत्तअं । भवत्वेतावत् ।

चेटी—किंणिमित्तं वारेसि ? किंनिमित्तं वारयसि ?

वासवदत्ता—अजुत्तं परपुरुससंकित्तणं सोदुं ।
अयुक्तं परपुरुषसंकीर्तनं श्रोतुम् ।

चेटी—तेण हि गुह्मदु अय्या सिग्घं । तेन हि गुम्फत्वार्या शीघ्रम् ।

वासवदत्ता—इअं गुह्मामि । आणेहि दाव ।
इयं गुम्फामि । आनय तावत् ।

चेटी—गह्णदु अय्या । गृह्णात्वार्या ।

वासवदत्ता—(वर्जयित्वा विलोक्य) इमं दाव ओसहं किं णाम ?
(वर्जयित्वा विलोक्य) इदं तावदौषधं किं नाम ?

चेटी—अविहवाकरणं णाम । अविधवाकरणं नाम ।

Maid. It can be said, he is the god of love without his bow and arrow.

Vās. This will do.

Maid. Why do you stop me?

Vās. It is improper to listen to a talk about a male who is a stranger.

Maid. Then, madam, string the garland soon.

Vās. I shall string it at once. Bring it.

Maid. Take this, madam.

Vās. (*Emptying out the flowers and seeing*) What is this bunch of herbs?

Maid. This is one that prevents widowhood.

वासवदत्ता—(आत्मगतं) इदं बहुसो गुम्फिदव्वं मम अ पदुमावदीए अ। (प्रकाशं) इमं दाव ओसहं किं णाम ?

(आत्मगतं) इदं बहुशो गुम्फितव्यं मम च पद्मावत्याश्च। (प्रकाशं) इदं तावदौषधं किं नाम ?

चेटी—सवत्तिमद्दणं णाम। सपत्नीमर्दनं नाम।

वासवदत्ता—इदं ण गुम्फिदव्वं। इदं न गुम्फितव्यम्।

चेटी—कीस ? कस्मात् ?

वासवदत्ता—उवरदा तस्स भय्या, तं णिप्पओअणं त्ति।

उपरता तस्य भार्या, तन्निष्प्रयोजनमिति।

(प्रविश्यापरा)

चेटी—तुवरदु तुवरदु अय्या। एसो जामादुओ अविहवाहि अब्भन्तरचउस्सालं पवेसीअदि।

त्वरतां त्वरतामार्या। एष जामाता अविधवाभिरभ्यन्तरचतुश्शालं प्रवेश्यते।

Vās. (*To herself*) This must be tied by all means, both for myself and for Padmāvatī. (*Aloud*) What then is this other bunch?

Maid. This is one that destroys a co-wife.

Vās. This need not be strung.

Maid. Why?

Vās. His wife is dead. Hence it is needless.

(*Entering*)

Another maid. Make haste, make haste, madam. Here the son-in-law is taken into the inner quadrangle by *femmes covertes*.

वासवदत्ता—अइ, वदामि, गह्ण एदं ।

अयि, वदामि, गृहाणैतत् ।

चेटी—सोहणं । अय्ये, गच्छामि दाव अहं ।

शोभनम् । आर्ये, गच्छामि तावदहम् ।

(उभे निष्क्रान्ते ।)

वासवदत्ता—गदा एसा । अहो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । अविदा सय्याए मम दुक्खं विणोदेमि, जदि णिद्दं लभामि ।

गतैषा । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । अविदा शय्यायां मम दुःखं विनोदयामि, यदि निद्रां लभे ।

(निष्क्रान्ता ।)

तृतीयोऽङ्कः ।



Vās. Ay, here it is, take it.

Maid. Good, madam, I shall go.

(*Exeunt Both*)

Vās. She has gone. What a catastrophe! Even my lord has become another's! Alas! I shall forget my misery on the bed if I get sleep.

(*Exit*)

End of the Third Act.



॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति विदूषकः ।)

विदूषकः — (सहर्षं) भो ! दिट्ठिआ तत्तहोदो वच्छराअस्स अभिप्पेदविवाहमङ्गळरमणिज्जो काळो दिट्ठो । भो ! को णाम एदं जाणादि — तादिसे वयं अणत्थसळिळावत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति । इदाणिं पासादेसु वसीअदि, अन्देउरदिग्घिआसु ह्लाईअदि, पकिदिमउरसुउमाराणि मोदअखज्जआणि खज्जीअन्ति त्ति अणच्छरसंवासो उत्तरकुरुवासो मए अणुभवीअदि । एक्को खु महन्तो दोसो, मम आहारो सुट्ठु ण परिणमदि । सुप्पच्छदणाए सय्याए णिद्दं ण ळभामि, जह वादसोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि । भो ! सुहं णामअपरिभूदं अकळळवत्तं च ।

(सहर्षं) भोः ! दिष्ट्या तत्रभवतो वत्सराजस्याभिप्रेतविवाहमङ्गलरमणीयः कालो दृष्टः । भोः ! को नामैतज्जानाति — तादृशे वयमनर्थ-

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ACT THE FOURTH

(*Enter* Vidūṣaka)

Vidūṣaka. (*Joyfully*) Eh ! Fortunately have I seen the happy occasion of the pleasant auspicious wedlock of the esteemed Vatsarāja. Oh !

सलिलावर्ते प्रक्षिप्ताः पुनरुन्मङ्क्ष्याम इति । इदानीं प्रासादेषूष्यते, अन्तःपुरदीर्घिकासु स्नायते, प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त इत्यनप्सरस्संवास उत्तरकुरुवासो मयानुभूयते । एकः खलु महान् दोषः, ममाहारः सुष्ठु न परिणमति, सुप्रच्छदनायां शय्यायां निद्रां न लभे, यथा वातशोणितमभित इव वर्तत इति पश्यामि । भोः ! सुखं नामयपरिभूतमकल्यवर्तं च ।

(ततः प्रविशति चेटी ।)

चेटी—कहिं णु खु गदो अय्यवसन्तओ । (परिक्रम्यावलोक्य) अह्मो एसो अय्यवसन्तओ । (उपगम्य) अय्य, वसन्तअ ! को काळो, तुमं अण्णेसामि ।

कुत्र नु खलु गत आर्यवसन्तकः । (परिक्रम्यावलोक्य) अहो एष आर्यवसन्तकः । (उपगम्य) आर्य वसन्तक, कः कालः, त्वामन्विष्यामि ।

Whoever knew that having fallen in a whirlpool of misery of that sort, we would rise up again. Now I put up in palaces, bathe in the fountains of the harem. I eat edibles, sweet and dainty. In short I enjoy the bliss of life in heaven, but without the company of celestial damsels. There is only one grave defect. My food does not easily get digested. I don't get sleep on bed well provided with carpet. I feel as if attacked all over by rheumatism. Eh! No happiness when one is affected by disease and not free to feed as he likes.

(*Enter a* Maid-servant)

Maid. Where has the venerable Vasantaka gone? (*Walking about and seeing*) Halloh! Here is the revered Vasantaka.

विदूषकः—(दृष्ट्वा) किंणिमित्तं भद्दे, मं अण्णेससि ।
(दृष्ट्वा) किंनिमित्तं भद्रे, मामन्विष्यसि ।

चेटी—अह्माणं भट्टिणी भणादि—अवि ह्लादो जामादुओ त्ति ।
अस्माकं भट्टिनी भणति—अपि स्नातो जामातेति ।

विदूषकः—किंणिमित्तं भोदि, पुच्छदि ।
किन्निमित्तं भवति, पृच्छति ।

चेटी—किमण्णं । सुमणावण्णअं आणेमि त्ति ।
किमन्यत् । सुमनोवर्णकमानयामीति ।

विदूषकः—ह्लादो तत्तभवं । सव्वं आणेदु भोदी वज्जिअ भोअणं ।
स्नातस्तत्रभवान् । सर्वमानयतु भवती वर्जयित्वा भोजनम् ।

चेटी—किंणिमित्तं वारेसि भोअणं । किंनिमित्तं वारयसि भोजनम् ।

विदूषकः—अधण्णस्स मम कोइळाणं अक्खिपरिवट्टो विअ कुक्खिपरिवट्टो संवुत्तो ।

(*Drawing near*) Sir, Vasantaka, how long am I to search for you?

Vid. (*Seeing*) What for are you searching for me, virtuous girl?

Maid. Our mistress asks if the son-in-law has taken his bath.

Vid. Madam, why does she ask?

Maid. What else? She wants to bring flowers and unguents.

Vid. His Highness has had his bath. Let the lady bring everything except food.

Maid. Why do you prohibit food?

अधन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः ।

चेटी—ईदिसो एव्व होहि । ईदृश एव भव ।

विदूषकः—गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं गच्छामि ।

गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि ।

(निष्क्रान्तौ ।)

प्रवेशकः ।

(ततः प्रविशति सपरिवारा पद्मावती आवन्तिकावेषधारिणी वासवदत्ता च ।)

चेटी—किंणिमित्तं भट्टिदारिआ पमदवणं आअदा ?

किंनिमित्तं भर्तृदारिका प्रमदवनमागता ?

पद्मावती—हळा, ताणि दाव सेहाळिआगुम्हआणि पेक्खामि कुसुमिदाणि वा ण वेत्ति ।

Vid. Unfortunate that I am, my stomach has revolved like the eyes of cuckoos.

Maid. May you be ever like that.

Vid. Go, madam. I shall also go to meet His Highness.

(*Exeunt*)

INTERLUDE.

(*Enter* Padmāvatī *with retinue and* Vāsavadattā *in the guise of Āvantikā*)

Maid. What has brought the princess to the garden?

हळा, ते तावत् शेफालिकागुल्मकाः पश्यामि कुसुमिता वा न वेति ।

चेटी—भट्टिदारिए, ताणि कुसुमिदाणि णाम, पवाळन्तरिदेहिं विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं ।

भर्तृदारिके, ते कुसुमिता नाम, प्रवालान्तरितैरिव मौक्तिकलम्बकैराचिताः कुसुमैः ।

पद्मावती—हळा, जदि एव्वं, किं दाणिं विलम्बेसि ?

हळा, यद्येवं, किमिदानीं विलम्बसे ?

चेटी—तेण हि इमस्सिं सिळावट्टए मुहुत्तअं उपविसदु भट्टिदारिआ । जाव अहं वि कुसुमावचअं करेमि ।

तेन ह्यस्मिन् शिलापट्टके मुहूर्तकमुपविशतु भर्तृदारिका । यावदहमपि कुसुमावचयं करोमि ।

पद्मावती—अय्ये, किं एत्थ उपविसामो ।

आर्ये, किमत्रोपविशावः ।

वासवदत्ता—एव्वं होदु । एवं भवतु ।

(उभे उपविशतः ।)

Padmāvatī. Girl, I wish to see if those bushes of lily plants have put forth flowers or not.

Maid. Princess, certainly they have put forth blossom. They are thickly covered with flowers appearing like pearl-pendants interspersed with coral.

Padm. Girl, if so, why do you delay?

Maid. Then princess, please sit on this slab for a while. I shall gather the flowers.

Padm. Madam, shall we sit here?

Vās. Be it so. (*Both sit down*)

चेटी—(तथा कृत्वा) पेक्खदु पेक्खदु भट्टिदारिआ अद्धमणसिळावट्टएहिं विअ सेहाळिआकुसुमेहि पूरिअं मे अञ्जलिं ।

(तथा कृत्वा) पश्यतु पश्यतु भर्तृदारिका अर्धमनश्शिलापट्टकैरिव शेफालिकाकुसुमैः पूरितं मेऽञ्जलिम् ।

पद्मावती—(दृष्ट्वा) अहो विइत्तदा कुसुमाणं ! पेक्खदु पेक्खदु अय्या ।

(दृष्ट्वा) अहो विचित्रता कुसुमानाम् ! पश्यतु पश्यत्वार्या ।

वासवदत्ता—अहो दस्सणीअदा कुसुमाणं !

अहो दर्शनीयता कुसुमानाम् !

चेटी—भट्टिदारिए, किं भूयो अवइणुस्सं ।

भर्तृदारिके, किं भूयोऽवचेष्यामि ।

पद्मावती—हळा, मा मा भूयो अवइणिअ ।

हळा, मा मा भूयोऽवचित्य ।

वासवदत्ता—हळा, किंणिमित्तं वारेसि ?

हळा, किंनिमित्तं वारयसि ?

Maid. (*Doing so*) Princess, behold, behold my united palms filled with Śephālika flowers, half-red like pieces of red arsenic ores.

Padm. (*Observing*) Oh! What a variety of hues have the flowers! See, see, madam.

Vās. Oh! How beautiful are the flowers!

Maid. Princess, shall I gather more flowers?

Padm. No, friend, don't pluck flowers any more.

Vās. Friend, why do you prevent it?

पद्मावती—अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ संमाणिदा भवेअं ।

आर्यपुत्र इहागत्येमां कुसुमसमृद्धिं दृष्ट्वा संमानिता भवेयम् ।

वासवदत्ता—हळा, पिओ दे भत्ता ? हळा, प्रियस्ते भर्ता ?

पद्मावती—अय्ये, ण आणामि । अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि ।

आर्ये, न जानामि । आर्यपुत्रेण विरहितोत्कण्ठिता भवामि ।

वासवदत्ता—(आत्मगतं) दुक्खरं खु अहं करेमि । इअं वि णाम एव्वं मन्तेदि ।

(आत्मगतं) दुष्करं खल्वहं करोमि । इयमपि नामैवं मन्त्रयते ।

चेटी—अभिजादं खु भट्टिदारिआए मन्तिदं—पिओ मे भत्तत्ति ।

अभिजातं खलु भर्तृदारिकया मन्त्रितं—प्रियो मे भर्तेति ।

पद्मावती—एक्को खु मे संदेहः । एकः खलु मे संदेहः ।

Padm. I should like to be favoured by my lord with a look at this wealth of flowers when he goes here.

Vās. Friend, your husband is so dear to you?

Padm. Madam, I don't know that. But in the absence of my lord, I feel wretched.

Vās. (*To herself*) Indeed I do an impossible thing. Even she thinks like this.

Maid. In a dignified way the princess has stated 'My lord is dear to me.'

Padm. But I have one doubt.

वासवदत्ता—किं किं ? किं किम् ?

पद्मावती—जह मम अय्यउत्तो, तह एव्व अय्याए वासवदत्ताए त्ति ।

यथा ममार्यपुत्रस्तथैवार्याया वासवदत्ताया इति ।

वासवदत्ता—अदो वि अहिअं । अतोऽप्यधिकम् ।

पद्मावती — कहं तुवं जाणासि ? कथं त्वं जानासि ?

वासवदत्ता—(आत्मगतं) हं, अय्यउत्तपक्खवादेण अदिक्कन्दो समुदाआरो । एव्वं दाव भणिस्सं । (प्रकाशं) जइ अप्पो सिणेहो, सा सजणं ण परित्तजदि ।

(आत्मगतं) हम्, आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । एवं तावद्भणिष्यामि । (प्रकाशं) यद्यल्पः स्नेहः, सा स्वजनं न परित्यजति ।

पद्मावती— होदव्वं । भवितव्यम् ।

चेटी—भट्टिदारिए, साहु भट्टारं भणाहि — अहं पि वीणं सिक्खिस्सामित्ति ।

Vās. What is it ?

Padm. Whether my lord was so loving towards the revered Vāsavadattā as towards me.

Vās. Still more.

Padm. How do you know ?

Vās. (*Within*) Humph ! I have transgressed my bounds in my partiality for my lord. I shall say like this. (*Aloud*) If the affection was poor, she would not have left her kinsmen.

Padm. Must be so.

भर्तृदारिके, साधु भर्तारं भण—अहमपि वीणां शिक्षिष्य इति ।

पद्मावती—उत्तो मए अय्यउत्तो । उक्तो मयार्यपुत्रः ।

वासवदत्ता—तदो किं भणिदं ? ततः किं भणितम् ?

पद्मावती—अभणिअ किंचि दिग्घं णिस्ससिअ तुह्णीओ संवुत्तो ।
अभणित्वा किंचिद् दीर्घं निःश्वस्य तूष्णीकः संवृत्तः ।

वासवदत्ता—तदो तुवं किं विअ तक्केसि ?
ततस्त्वं किमिव तर्कयसि ?

पद्मावती—तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ दक्खिण्णदाए मम अग्गदो ण रोदिदि त्ति ।
तर्कयाम्यार्याया वासवदत्ताया गुणान् स्मृत्वा दाक्षिण्यतया ममाग्रतो न रोदितीति ।

वासवदत्ता—(आत्मगतं) धञ्ञा खु ह्मि, जदि एव्वं सच्चं भवे ।
(आत्मगतं) धन्या खल्वस्मि, यद्येवं सत्यं भवेत् ।

Maid. Princess, do tell your lord—'I shall also learn lute under you.'

Padm. I have told him.

Vās. Then what did he say?

Padm. Without speaking anything, he heaved a sigh and became mute.

Vās. From that what do you imagine?

Padm. I imagine that recalling the qualities of revered Vāsavadattā, he didn't weep in my presence out of courtesy.

Vās. (*To herself*) Fortunate I am, if this be true.

(ततः प्रविशति राजा विदूषकश्च ।)

विदूषकः—ही ही ! पच्चिअपडिअबन्धुजीवकुसुमविरळवादरमणिज्जं पमदवणं । इदो दाव भवं ।

ही ही ! प्रचितपतितबन्धुजीवकुसुमविरलपातरमणीयं प्रमदवनम् । इतस्तावद्भवान् ।

राजा—वयस्य, वसन्तक, अयमयमागच्छामि ।

कामेनोज्जयिनीं गते मयि तदा कामप्यवस्थां गते
दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।
तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं
पञ्चेषुर्मदनो यदा कथमयं षष्ठः शरः पातितः ॥ १ ॥

विदूषकः—कहिंणुखु गदा तत्तहोदी पदुमावदी, ळदामण्डवं गदा भवे, उदाहो असणकुसुमसंचिदं वग्घचम्मावगुण्ठिदं

(*Enter the* King *and* Vidūṣaka)

Vidūṣaka. Ha! Ha! The park is fascinating through a thin layer of Bandhujīva flowers thickly grown and sparsely fallen. Here, please.

King. Comrade Vasantaka, lo, here I am coming.

Then when I got to Ujjain and came by a peculiar plight on meeting the daughter of the king of Avantī in confidence, Cupid shot at me all his five arrows. And my heart is still smarting with the pangs inflicted by them. And again I am shot at. If Cupid has only five arrows, how came the sixth arrow to be discharged? (1)

विअ पव्वदतिळअं णाम सिळापट्टअं गदा भवे, आदु अधिअकडुअगन्धसत्तच्छदवणं पविट्ठा भवे, अहव आळिहिदमिअपक्खिसंकुळं दारुपव्वदअं गदा भवे । (ऊर्ध्वमवलोक्य) ही ही सरअकाळणिम्मळे अन्तरिक्खे पसादिअबळदेवबाहुदंसणीअं सारसपन्तिं जाव समाहिदं गच्छन्तिं पेक्खदु दाव भवं ।

कुत्र नु खलु गता तत्रभवती पद्मावती, लतामण्डपं गता भवेत्, उताहो असनकुसुमसंचितं व्याघ्रचर्मावगुण्ठितमिव पर्वततिलकं नाम शिलापट्टकं गता भवेत्, अथवा अधिककटुकगन्धसप्तच्छदवनं प्रविष्टा भवेत्, अथवालिखितमृगपक्षिसंकुलं दारुपर्वतकं गता भवेत् । (ऊर्ध्वमवलोक्य) ही ही शरत्कालनिर्मलेऽन्तरिक्षे प्रसादितबलदेवबाहुदर्शनीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीं पश्यतु तावद्भवान् ।

राजा—वयस्य, पश्याम्येनाम् ,

Vid. Where is Lady Padmāvatī gone? Gone to the bower? Or gone to the slab known as the Mountain-spot (Parvatatilaka) which, covered as it is with Asana flowers, appears as though wrapped up in a tiger's skin? Or else, has she walked into the highly fragrant grove of Saptacchada trees? Or, has she gone to the wooden hillock abounding in designs of animals and birds carved thereon? (*Looking above*) Ha! Ha! Just look at the row of cranes, beautiful to look at like the white-tinged arm of Baladeva, marching steadily in the white sky of the autumn.

ऋज्वायतां च विरलां च नतोन्नतां च
सप्तर्षिवंशकुटिलां च निवर्तनेषु ।
निर्मुच्यमानभुजगोदरनिर्मलस्य
सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

चेटी— पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाळापण्डररमणीअं सारसपंतिं जाव समाहिदं गच्छन्तिं । अम्मो भट्टा !

पश्यतु पश्यतु भर्तृदारिका एतां कोकनदमालापाण्डुररमणीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीम् । अहो भर्ता !

पद्मावती—हं अय्यउत्तो ! अय्ये, तव कारणादो अय्यउत्तदंसणं परिहरामि । ता इमं दाव माहवीळदामण्डवं पविसामो ।

हम् आर्यपुत्रः ! आर्ये, तव कारणादार्यपुत्रदर्शनं परिहरामि । तदिमं तावन्माधवीलतामण्डपं प्रविशामः ।

King. Friend, I see the row of cranes now marching straight and extended and now dispersing, now rising up and now descending low, now curved at the turnings like the constellation of the Great Bear and appearing like the dividing line of the firmament, white like the serpent's belly when it casts off its slough. (2)

Maid. Princess, look at this line of cranes, white and charming like a wreath of white lotuses marching on steadily. Ay! Master!

Padm. Hum! My lord! Madam, for your sake, I shall avoid the sight of my lord. We shall therefore enter this Jasmine bower.

वासवदत्ता—एव्वं होदु । एवं भवतु ।

(तथा कुर्वन्ति ।)

विदूषकः—तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे ।

तत्रभवती पद्मावतीहागत्य निर्गता भवेत् ।

राजा—कथं भवान् जानाति ?

विदूषकः—इमाणि अवइदकुसुमाणि सेफालिआगुच्छआणि पेक्खदु दाव भवं ।

इमानपचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद्भवान् ।

राजा—अहो विचित्रता कुसुमस्य वसन्तक !

वासवदत्ता—(आत्मगतं) वसन्तअसंकित्तणेण अहं पुण जाणामि उज्जइणीए वत्तामि त्ति ।

(आत्मगतं) वसन्तकसंकीर्तनेनाहं पुनर्जानामि उज्जयिन्यां वर्ते इति ।

राजा—वसन्तक, अस्मिन्नेवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

Vās. Be it so.

(*They do accordingly*)

Vid. Lady Padmāvatī must have come here and gone.

King. How do you know?

Vid. Look at these śephālikā bunches with flowers plucked out.

King. What a diversity of hues in the flower! Vasantaka.

Vās. (*To herself*) By the mention of Vasantaka, I feel as if I were in Ujjain.

विदूषकः—भो, तह । (उपविश्योत्थाय) ही ही सरअकाळतिक्खो दुस्सहो आदवो । ता इमं दाव माहवीमण्डवं पविसामो ।

भोस्तथा । (उपविश्योत्थाय) ही ही शरत्कालतीक्ष्णो दुस्सह आतपः । तदिमं तावन्माधवीमण्डपं प्रविशावः ।

राजा—बाढम् । गच्छाग्रतः ।

विदूषकः—एव्वं होदु । एवं भवतु । (उभौ परिक्रामतः ।)

पद्मावती—सव्वं आउळं कत्तुकामो अय्यवसन्तओ । किं दाणिं करेह्म ?

सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः ?

चेटी—भट्टिदारिए, एदं महुअरपरिणिळीणं ओळम्बळदं ओधूय भट्टारं वारइस्सं ।

भर्तृदारिके, एतां मधुकरपरिनिलीनामवलम्बलतामवधूय भर्तारं वारयिष्यामि ।

King. Vasantaka, seated on this slab itself, let us await the arrival of Padmāvatī.

Vid. Oh yes. (*Sitting and rising*) Oh! The sun is hot and unbearable in autumn. Let us therefore go into this Jasmine bower.

King. Alright. Go in front.

Vid. Be it so. (*Both walk about*)

Padm. The revered Vasantaka wishes to disturb everything. What shall we do now?

Maid. Princess, I shall prevent the master's entry by moving this main supporting plant swarming with bees.

पद्मावती—एव्वं करेहि । एवं कुरु ।

(चेटी तथा करोति ।)

विदूषकः—अविहा अविहा, चिट्ठदु चिट्ठदु दाव भवं ।

अविह अविह, तिष्ठतु तिष्ठतु तावद्भवान् ।

राजा—किमर्थम् ?

विदूषकः—दासीएपुत्तेहि महुअरेहि पीडिदो ह्मि ।

दास्याःपुत्रैर्मधुकरैः पीडितोऽस्मि ।

राजा—मा मा भवानेवम् । मधुकरसंत्रासः परिहार्यः । पश्य,

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः ।
पादन्यासविषण्णा वयमिव कान्तावियुक्ताः स्युः ॥ ३ ॥

तस्मादिहैवासिष्यावहे ।

Padm. Do so.

(*The Maid does so*)

Vid. Ha! Ha! Stop, stop.

King. Why?

Vid. I am tortured by the slave's sons of bees.

King. No, don't say so. Do not cause terror to the bees. See—

The bees humming sweet with the intoxication of honey and embraced by their sweethearts afflicted with love will be pained at the placing of our footsteps and become separated from their dear ones like ourselves. (3)

So let us be here only.

विदूषकः—एव्वं होदु । एवं भवतु ।

(उभावुपविशतः ।)

[राजा—(अवलोक्य)

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥ ४ ॥]

चेटी—भट्टिदारिए, रुद्धा खु ह्म वयं ।

भर्तृदारिके, रुद्धाः खलु स्मो वयम् ।

पद्मावती—दिट्ठिआ उवविट्ठो अय्यउत्तो ।

दिष्ट्योपविष्ट आर्यपुत्रः ।

वासवदत्ता—(आत्मगतं) दिट्ठिआ पकिदित्थसरीरो अय्यउत्तो ।

(आत्मगतं) दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः ।

चेटी—भट्टिदारिए, सस्सुपादा खु अय्याए दिट्ठी ।

भर्तृदारिके, साश्रुपाता खल्वार्याया दृष्टिः ।

Vid. Be it so.

(*Both sit down*)

[*King.* (*Seeing*)

The flowers are trampled upon by feet, and this slab is warm. Certainly some lady seated here has gone away suddenly on seeing me. (4)]

Maid. Princess, truly we are confined.

Padm. Fortunately my lord has sat down.

Vās. (*To herself*) Thank God, my lord is in a sound state of body.

Maid. Princess, Her Honour's eyes are filled with tears.

वासवदत्ता—एसा खु महुअराणं अविणआदो कासकुसुमरेणुणा पडिदेण सोदआ मे दिट्ठी ।

एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः ।

पद्मावती—जुज्जइ । युज्यते ।

विदूषकः—भो, सुण्णं खु इदं पमदवणं । पुच्छिदव्वं किंचि अत्थि । पुच्छामि भवन्तं ।

भोः, शून्यं खल्विदं प्रमदवनम् । प्रष्टव्यं किंचिदस्ति । पृच्छामि भवन्तम् ।

राजा—छन्दतः ।

विदूषकः—का भवदो पिआ, तदाणिं तत्तहोदी वासवदत्ता इदाणिं पदुमावदी वा ?

का भवतः प्रिया, तदानीं तत्रभवती वासवदत्ता इदानीं पद्मावती वा ?

राजा—किमिदानीं भवान् महति बहुमानसंकटे मां न्यस्यति ।

Vās. These eyes of mine are filled with water due to the Kāśa pollen falling through the mischief of bees.

Padm. Natural.

Vid. Eh! This park is lonely. There is something to be asked. I will ask you.

King. Freely.

Vid. Who is dearer to you—Lady Vāsavadattā of the past or Padmāvatī of the present?

King. Why do you now place me in a grave predicament by asking about my esteem of both?

पद्मावती—हळा, जादिसे संकटे निक्खित्तो अय्यउत्तो ।

हळा, यादृशे संकटे निक्षिप्त आर्यपुत्रः ।

वासवदत्ता—(आत्मगतं) अहं अ मन्दभाआ ।

(आत्मगतं) अहं च मन्दभागा ।

विदूषकः—सेरं सेरं भणादु भवं । एक्का उवरदा, अवरा असण्णिहिदा ।

स्वैरं स्वैरं भणतु भवान् । एकोपरता, अपरा असंनिहिता ।

राजा—वयस्य, न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः ।

पद्मावती—एत्तएण भणिदं अय्यउत्तेण ।

एतावता भणितमार्यपुत्रेण ।

विदूषकः—भो, सच्चेण सवामि, कस्स वि ण आचक्खिस्सं । एसा संदट्ठा मे जीहा ।

भोः, सत्येन शपामि, कस्मा अपि नाख्यास्ये । एषा संदष्टा मे जिह्वा ।

Padm. Friend, What a predicament is my lord subjected to!

Vās. (*Within*) And also my unfortunate self.

Vid. Speak out boldly. One is dead, the other is absent.

King. No, friend, I shan't say. You are talkative.

Padm. By saying this my lord has suffiicently expressed himself.

Vid. Eh! Upon my word, I won't tell it to anybody. Here my tongue is locked up.

राजा—नोत्सहे सखे, वक्तुम् ।

पद्मावती—अहो इमस्स पुरोभा(अ?)इदा । एत्तिएण हिअअं ण जाणादि ।

अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति ।

विदूषकः—किं ण भणादि मम । अणाचक्खिअ इमादो सिळावट्टआदो ण सक्कं एकपदं वि गमिदुं । एसो रुद्धो अत्तभवं ।

किं न भणति मम । अनाख्यायास्माच्छिलापट्टकान्न शक्यमेकपदमपि गन्तुम् । एष रुद्धोऽत्रभवान् ।

राजा—किं बलात्कारेण ?

विदूषकः—आम, बळक्कारेण । आम, बलात्कारेण ।

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—पसीददु पसीददु भवं । वअस्सभावेण साविदो सि, जइ सच्चं ण भणासि ।

प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि, यदि सत्यं न भणसि ।

King. Friend, I don't make bold to say.

Padm. Oh! What a simpleton is he! With all this he is not able to find out his heart.

Vid. Why don't you say to me? Without telling, it will not be possible for you to stir one foot from this slab. Here you are confined.

King. By force?

Vid. Yes, by force.

King. Then let us see.

Vid. Be pleased, be pleased. I forswear

राजा—का गतिः । श्रूयताम् ।

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ५ ॥

वासवदत्ता—(आत्मगतं) भोदु भोदु । दिण्णं वेदणं इमस्स परिखेदस्स । अहो अञ्ञादवासं पि एत्थ बहुगुणं सम्पज्जइ ।

(आत्मगतं) भवतु भवतु । दत्तं वेतनमस्य परिखेदस्य । अहो अज्ञातवासोऽप्यत्र बहुगुणः संपद्यते ।

चेटी—भट्टिदारिए, अदक्खिण्णो खु भट्टा ।

भर्तृदारिके, अदाक्षिण्यः खलु भर्ता ।

पद्मावती—हळा, मा मा एव्वं । सदक्खिण्णो एव्व अय्यउत्तो, जो इदाणिं वि अय्याए गुणाणि सुमरदि ।

हळा, मा मैवम् । सदाक्षिण्य एवार्यपुत्रः, य इदानीमप्यार्याया वासवदत्ताया गुणान् स्मरति ।

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your friendship if you don't tell the truth.

King. What can I do? Please listen.

For her beauty, manners and suavity, Padmāvatī has no doubt my esteem, but yet she does not so much take possession of my heart, captured as it is by Vāsavadattā. (5)

Vās. (*To herself*) Well, well. Reward has been granted for this suffering. Oh! Even life incognito here has a number of advantages.

Maid. Princess, the master is lacking in courtesy.

Padm. Friend, no, not so. My lord is really

वासवदत्ता—भद्दे, अभिजणस्स सदिसं मन्तिदं ।

भद्रे, अभिजनस्य सदृशं मन्त्रितम् ।

राजा—उक्तं मया । भवानिदानीं कथयतु । का भवतः प्रिया तदा वासवदत्ता, इदानीं पद्मावती वा ।

पद्मावती—अय्यउत्तो पि वसन्तओ संवुत्तो ।

आर्यपुत्रोऽपि वसन्तकः संवृत्तः ।

विदूषकः—किं मे विप्पळविदेण । उभओ वि तत्तहोदीओ मे बहुमदाओ ।

किं मे विप्रलपितेन । उभे अपि तत्रभवत्यौ मे बहुमते ।

राजा—वैधेय, मामेवं बलाच्छ्रुत्वा किमिदानीं नाभिभाषसे ।

विदूषकः—किं मं पि बळक्कारेण ? किं मामपि बलात्कारेण ?

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full of courtesy inasmuch as he remembers even now the qualities of the revered Vāsavadattā.

Vās. Virtuous lady, your mentality is worthy of your noble birth.

King. I have said. You had better tell now. Whom do you like better—Vāsavadattā of the past or Padmāvatī of the present?

Padm. My lord plays the role of Vasantaka.

Vid. Of what use is my gossip? Both the ladies command my esteem.

King. Rogue, having thus heard me by force, how do you refuse to speak out now?

Vid. Even me by force?

राजा— अथकिं, बलात्कारेण ।

विदूषकः— तेण हि ण सक्कं सोदुं । तेन हि न शक्यं श्रोतुम् ।

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः—इदाणिं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहुमदा । तत्तहोदी पदुमावदी तरुणी दस्सणीआ अकोवणा अणहंकारा महुरवाआ सदक्खिञ्ञा । अअं च अवरो महन्तो गुणो, सिणिद्धेण भोअणेण मं पच्चुग्गच्छइ वासवदत्ता—कहिं णु खु गदो अय्यवसन्तओ त्ति ।

इदानीं श्रृणोतु भवान् । तत्रभवती वासवदत्ता मे बहुमता। तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना अनहंकारा मधुरवाक् सदाक्षिण्या । अयं चापरो महान् गुणः, स्निग्धेन भोजनेन मां प्रत्युद्गच्छति वासवदत्ता—कुत्र नु खलु गत आर्यवसन्तक इति ।

वासवदत्ता—भोदु भोदु, वसन्तअ, सुमरेहि दाणिं एदं ।

King. Yes, by force

Vid. Then, you can't hear.

King. Please, please, big brahmin, say it of your own free will.

Vid. Now hear please. Lady Vāsavadattā is esteemed of me. Lady Padmāvatī is young, beautiful, free from anger and pride, sweet-speaking and courteous. But there is one great virtue—With the words 'Where is the venerable Vasantaka gone?' would Vāsavadattā greet me and treat me with a delightful dish.

5

भवतु भवतु, वसन्तक, स्मरेदानीमेताम् ।

राजा—भवतु भवतु वसन्तक, सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै ।

विदूषकः—अविहा वासवदत्ता ! कहिं वासवदत्ता ? चिरा खु उवरदा वासवदत्ता ।

अविहा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात् खलूपरता वासवदत्ता ।

राजा—(सविषादम्) एवम् । उपरता वासवदत्ता ।

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।
ततो वाणी तथैवेयं पूर्वाभ्यासेन निःसृता ॥ ६ ॥

पद्मावती—रमणीओ खु कहाजोओ णिसंसेण विसंवादिओ ।

रमणीयः खलु कथायोगो नृशंसेन विसंवादितः ।

Vās. Be it so. Vasantaka, now remember her.

King. Let it be, Vasantaka. I shall tell all this to Queen Vāsavadattā.

Vid. Alas! Vāsavadattā! Where is Vāsavadattā ? Vāsavadattā is dead long ago.

King: (*With grief*) Even so. Vāsavadattā is no more.

By this jovial friendly chat, my mind was distracted by you. And by force of previous habit did these words escape me. (6)

Padm. A pleasant talk has been spoiled by the wretch.

वासवदत्ता—(आत्मगतं) भोदु भोदु, विस्सत्थह्मि । अहो पिअं णाम, ईदिसं वअणं अप्पच्चक्खं सुणीअदि ।

(आत्मगतं) भवतु भवतु, विश्वस्तास्मि । अहो प्रियं नाम, ईदृशं वचनमप्रत्यक्षं श्रूयते ।

विदूषकः—धारेदु धारेदु भवं । अणदिक्कमणीओ हि विही । ईदिसं दाणिं एदं ।

धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः । ईदृशमिदानीमेतत् ।

राजा—वयस्य, न जानाति भवानवस्थाम् । कुतः,

दुःखं त्यक्तुं बद्धमूलोऽनुरागः
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
यात्रा त्वेषा यद्विमुच्येह बाष्पं
प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥ ७ ॥

Vās. (*To herself*) Well, well. I am consoled. It is indeed a pleasure that such an utterance should be heard incognito.

Vid. Take courage, take courage. Fate is inexorable. Now it is so.

King. Friend, you know not my state. For,

Love has been made to take (new) root for dispelling my gloom. But by recalling her to mind, time and again, the grief attains freshness. The practice is that by releasing tears the mind clears off its debt and gets tranquil. (7)

विदूषकः—अस्सुपादकिळिण्णं खु तत्तहोदो मुहं । जाव मुहोदअं आणेमि ।

अश्रुपातक्लिन्नं खलु तत्रभवतो मुखम् । यावन्मुखोदकमानयामि ।

(निष्क्रान्तः ।)

पद्मावती—अय्ये, बप्फाउळपडन्तरिदं अय्यउत्तस्स मुहं । जाव णिक्कमह्म ।

आर्ये, बाष्पाकुलपटान्तरितमार्यपुत्रस्य मुखम् । यावन्निष्क्रामामः ।

वासवदत्ता—एव्वं होदु । अहव चिट्ठ तुवं । उक्कण्ठिदं भत्तारं उज्झिअ अजुत्तं णिग्गमणं । अहं एव्व गमिस्सं ।

एवं भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठितं भर्तारमुज्झित्वाऽयुक्तं निर्गमनम् । अहमेव गमिष्यामि ।

चेटी—सुट्ठु अय्या भणादि । उवसप्पदु दाव भट्टिदारिआ ।

सुष्ठ्वार्या भणति । उपसर्पतु तावद् भर्तृदारिका ।

पद्मावती—किं णु खु पविसामि ?

किं नु खलु प्रविशामि ?

Vid. Your face is wet with the fall of tears. I shall bring water to wash your face. [*Exit*

Padm. Madam, my lord's face looks veiled by a flood of tears. Let us get away.

Vās. As you like. Nay, you had better stop. It is not meet for you to go off leaving your husband in sorrow. I shall go alone.

Maid. Madam says aright. Let the princess go near.

Padm. Shall I really go?

वासवदत्ता—हळा, पविस । हळा, प्रविश ।

(इत्युक्त्वा निष्क्रान्ता ।)

(प्रविश्य)

विदूषकः—(नलिनीपत्रेण जलं गृहीत्वा)

एसा तत्तहोदी पदुमावदी ।

एषा तत्रभवती पद्मावती ।

पद्मावती—अय्य, वसन्तअ, किं एदं ?

आर्य, वसन्तक, किमेतत् ?

विदूषकः—एदं इदं । इदं एदं । एतदिदम् । इदमेतत् ।

पद्मावती—भणादु भणादु अय्यो भणादु ।

भणतु भणत्वार्यो भणतु ।

विदूषकः—भोदि, वादणीदेण कासकुसुमरेणुणा अक्खिणिपडिदेण सस्सुपादं खु तत्तहोदो मुहं । ता गह्णदु होदी इदं मुहोदअं ।

भवति, वातनीतेन काशकुसुमरेणुनाक्षिनिपतितेन साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवतीदं मुखोदकम् ।

Vās. Friend, do. [*So saying, Exit*

(*Entering*)

Vidūṣaka. (*Taking water in a lotus-leaf*) Lo! Here is Her Honour Padmāvatī.

Padm. Sir, Vasantaka, what is this?

Vid. It is this. This is it.

Padm. Tell, sir, tell please.

Vid. Madam, His Honour's face is full of tears by reason of the Kāśa pollen wafted by the

पद्मावती—(आत्मगतं) अह्मो सदक्खिण्णस्स जणस्स परिजणो वि सदक्खिण्णो एव्व होदि । (उपेत्य) जेदु अय्यउत्तो । इदं मुहोदअं ।

(आत्मगतं) अहो सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । (उपेत्य) जयत्वार्यपुत्रः । इदं मुखोदकम् ।

राजा—अये पद्मावती ! (अपवार्य) वसन्तक, किमिदम् ?

विदूषकः—(कर्णे) एव्वं विअ । एवमिव ।

राजा—साधु वसन्तक, साधु । (आचम्य) पद्मावति, आस्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि । यदार्यपुत्र आज्ञापयति ।

(उपविशति ।)

राजा—पद्मावति,

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wind, fallen in his eyes. Hence take this water to wash his face.

Padm. (*To herself*) What a wonder! The servant too of a courteous master is himself courteous. (*Approaching*) Victory to my lord. Here is water for your face.

King. Eh! Padmāvatī! (*Aside*) Vasantaka, what is this?

Vid. (*Whispers in the ear*) It is so.

King. Good, Vasantaka, good. (*Sipping water*) Padmāvatī, take your seat.

Padm. As my lord commands. (*Sits down*)

King. Padmāvatī,

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ ८ ॥

(आत्मगतं)

इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।
कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥ ९ ॥

विदूषकः——उइदं तत्तहोदो मअधराअस्स अवरह्णकाळे भवन्तं अग्गदो करिअ सुहिज्जणदंसणं । सक्कारो हि णाम सक्कारेण पडिच्छिदो पीदिं उप्पादेदि । ता उट्ठेदु दाव भवं ।

उचितं तत्रभवतो मगधराजस्यापराह्णकाले भवन्तमग्रतः कृत्वा सुहृज्जनदर्शनम् । सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिमुत्पादयति । तदुत्तिष्ठतु तावद् भवान् ।

This face of mine is streaming with tears, O lady, by reason of the dust of Kāśa flower, white like the autumnal Moon, thrown off by the breeze. (8)

(*To himself*)

This newly wedded girl would be pained to hear the truth. No doubt she is of a brave character. But the nature of womankind is timid. (9)

Vid. It is usual for His Highness, the king of Magadha, to meet his friends in the afternoon, placing you in front. Courtesy met by courtesy generates affection. Hence start at once.

राजा—बाढम् । प्रथमः कल्पः । (उत्थाय)

गुणानां वा विशालानां सत्काराणां च नित्यशः ।
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ १० ॥

(निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

King. Yes, an excellent idea. (*Rising*)

It is easy to find persons that possess high virtues or that always accord a kindly treatment. But those who duly appreciate them are seldom met with in the world. (10)

(*Exeunt Omnes*)

End of the Fourth Act.

॥ पञ्चमोऽङ्कः ॥

(ततः प्रविशति पद्मिनिका ।)

पद्मिनिका—महुअरिए, महुअरिए, आअच्छ दाव सिग्घं ।

मधुकरिके, मधुकरिके, आगच्छ तावच्छीघ्रम् ।

(प्रविश्य)

मधुकरिका—हळा, इअह्मि । किं करीअदु ?

हळा, इयमस्मि । किं क्रियताम् ?

पद्मिनिका—हळा, किं ण जाणासि तुवं—भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति ?

हळा, किं न जानासि त्वं—भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ?

मधुकरिका—हद्धि ! हा धिक् !

ACT THE FIFTH

(*Enter* Padminikā)

Padminikā. Madhukarikā, O Madhukarikā come soon.

(*Entering*)

Madhukarikā. Friend, here I am. What am I to do?

Padminikā. Friend, don't you know Princess Padmāvatī is ailing with headache?

Madhukarikā. Alas!

पद्मिनिका—हळा, गच्छ सिग्घं, अय्यं आवन्तिअं सद्दावेहि । केवळं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि । तदो सअं एव्व आगमिस्सदि ।

हळा, गच्छ शीघ्रम्, आर्यामावन्तिकां शब्दापय । केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति ।

मधुकरिका—हळा, किं सा करिस्सदि? हळा, किं सा करिष्यति?

पद्मिनिका—सा हु दाणिं महुराहि कहाहि भट्टिदारिआए सीसवेदणं विणोदेदि ।

सा खल्विदानीं मधुराभिः कथाभिर्भर्तृदारिकायाः शीर्षवेदनां विनोदयति ।

मधुकरिका—जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ?

युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ?

पद्मिनिका—समुद्दगिहके किळ सेज्जात्थिण्णा । गच्छ दाणिं तुवं । अहं वि भट्टिणो णिवेदणत्थं अय्यवसन्तअं अण्णेसामि ।

Padminikā. Friend, go quick. Call the revered Āvantikā. Inform her merely of the headache of the princess. Then she will come of her own accord.

Madhukarikā. Friend, what will she do?

Padminikā. She will alleviate the headache of the princess by means of pleasant talks.

Madhukarikā. Well said. Where is the bedding arranged for the princess?

समुद्रगृहके किल शय्यास्तीर्णा । गच्छेदानीं त्वम् । अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि ।

मधुकरिका—एव्वं होदु । एवं भवतु । (निष्क्रान्ता ।)

पद्मिनिका—कहिं दाणिं अय्यवसन्तअं पेक्खामि ?

कुत्रेदानीमार्यवसन्तकं पश्यामि ?

(ततः प्रविशति विदूषकः ।)

विदूषकः—अज्ज खु देवीविओअविहुरहिअअस्स तत्तहोदो वच्छराअस्स पदुमावदीपाणिग्गहणसमीरिअस्स अच्चन्तसुहावहे मङ्गळोसवे मदणग्गिदाहो अहिअदरं वड्ढइ । (पद्मिनिकां विलोक्य) अयि पदुमिणिआ ! पदुमिणिए, किं इह वत्तदि ?

अद्य खलु देवीवियोगविधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावतीपाणिग्रहणसमीरितस्यात्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहोऽधिकतरं वर्धते । (पद्मिनिकां विलोक्य) अयि पद्मिनिका ! पद्मिनिके, किमिह वर्तते ?

Padminikā. Her bedding is laid out in the Marina-house. Go at once. I too shall search for the revered Vasantaka to inform the master.

Madhukarikā. Alright. [*Exit*

Padminikā. Where can I find the venerable Vasantaka?

(*Enter* Vidūṣaka)

Vidūṣaka. On this most happy and auspicious occasion the fire of love is all the more ablaze to-day than ever in the heart of the esteemed Vatsarāja gloomy due to the separation of the queen, fanned, as it were, by taking the hand of

पद्मिनिका—अय्य, वसन्तअ, किं ण जाणासि तुवं—भट्टिदारिआ पदुमावदी सीसवेदणाए दुःखाविदेत्ति ?

आर्य, वसन्तक, किं न जानासि त्वं—भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ?

विदूषकः—भोदि, सच्चं ? ण जाणामि ।

भवति, सत्यम् ? न जानामि ।

पद्मिनिका—तेण हि भट्टिणो णिवेदेहि णं । जाव अहं वि सीसाणुळेवणं तुवारेमि ।

तेन हि भर्त्रे निवेदयैनाम् । यावदहमपि शीर्षानुलेपनं त्वरयामि ।

विदूषकः—कहिं सअणीअं रइदं पदुमावदीए ?

कुत्र शयनीयं रचितं पद्मावत्याः ?

पद्मिनिका—समुद्दगिहके किळ सेज्जात्थिण्णा ।

समुद्रगृहके किल शय्यास्तीर्णा ।

विदूषकः—गच्छदु भोदी । जाव अहं वि तत्तहोदो णिवेदइस्सं ।

Padmāvatī. (*Looking at Padminikā*) Eh! Padminikā! Padminikā, what is the news?

Padminikā. Sir, Vasantaka, don't you know Princess Padmāvatī is ailing from headache?

Vid. Madam, is it true? I don't know.

Padminikā. So inform the master of this. I too shall expedite the preparation of head-paste.

Vid. Where is the bedding prepared for Padmāvatī?

Padminikā. Her bedding is spread out in the Marina-house.

गच्छतु भवती । यावदहमपि तत्रभवते निवेदयिष्यामि ।

(निष्क्रान्तौ ।)

प्रवेशकः ।

(ततः प्रविशति राजा ।)

राजा—

श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां
कालक्रमेण पुनरागतदारभारः ।
लावाणके हुतवहेन हृताङ्गयष्टिं
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

(प्रविश्य)

विदूषकः—तुवरदु तुवरदु दाव भवं । त्वरतां त्वरतां तावद्भवान् ।

Vid. Go, madam. I too shall inform His Highness.

(*Exeunt Both*)

INTERLUDE.

(*Enter the* King)

King. Having been charged with the burden of wife again after due lapse of time, I still recollect that praiseworthy and suitable daughter of the king of Avantī whose delicate body was consumed by the fire at Lāvāṇaka just like a lotus blighted by snow. (1)

(*Entering*)

Vidūṣaka. Make haste, make haste.

राजा—किमर्थम् ?

विदूषकः—तत्तहोदी पदुमावदी सीसवेदणाए दुक्खाविदा ।
तत्रभवती पद्मावती शीर्षवेदनया दुःखिता ।

राजा—कैवमाह ?

विदूषकः—पदुमिणिआए कहिदं । पद्मिनिकया कथितम् ।

राजा—भोः कष्टं,

रूपश्रिया समुदितां गुणतश्च युक्तां
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।
पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ?

King. What for?

Vid. Lady Padmāvatī is suffering from headache.

King. Who says so?

Vid. It was said by Padminikā.

King. Alas! Pity.

Notwithstanding the injury caused by the previous crash, my grief is somewhat mitigated at present by the acquisition of a beloved who combines in her a wealth of beauty and noble qualities. Having suffered misery once, I fear lest Padmāvatī too should become likewise. (2)

Then, at what place is Padmāvatī?

विदूषकः—समुद्दगिहके किळ सेज्जात्थिण्णा ।

समुद्रगृहके किल शय्यास्तीर्णा ।

राजा—तेन हि तस्य मार्गमादेशय ।

विदूषकः—एदु एदु भवं । एत्वेतु भवान् । (उभौ परिक्रामतः ।)

विदूषकः—इदं समुद्दगिहकं । पविसदु भवं ।

इदं समुद्रगृहकम् । प्रविशतु भवान् ।

राजा—पूर्वं प्रविश ।

विदूषकः—भो, तह । (प्रविश्य) अविहा चिट्ठदु चिट्ठदु दाव भवं ।

भोः, तथा । (प्रविश्य) अविहा तिष्ठतु तिष्ठतु तावद्भवान् ।

राजा—किमर्थम् ?

विदूषकः—एसो खु दीवप्पभावसूइदरूवो वसुधातळे परिवत्तमाणो, अअं काओदरो ।

एष खलु दीपप्रभावसूचितरूपो वसुधातले परिवर्तमानः, अयं काकोदरः ।

Vid. Her bedding is spread out in the Marina-house.

King. Then point out the way to that.

Vid. Come, come. [*Both walk about*

Vid. This is the Marina-house. Please get in.

King. You, get in first.

Vid. Eh! Well. (*Entering*) Eh! Stop, stop.

King. Why?

Vid. Here is a snake rolling on the earth, with its shape disclosed by the light of the lamp.

राजा—(प्रविश्यावलोक्य सस्मितं) अहो सर्पव्यक्तिर्वैधेयस्य !

ऋज्वायतां हि मुखतोरणलोलमालां
भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ।
मन्दानिलेन निशि या परिवर्तमाना
किंचित्करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विदूषकः—(निरूप्य) सुट्ठु भवं भणादि । ण हु अअं काओअरो । (प्रविश्यावलोक्य) तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे ।

(निरूप्य) सुष्ठु भवान् भणति । न खल्वयं काकोदरः । (प्रविश्यावलोक्य) तत्रभवती पद्मावतीहागत्य निर्गता भवेत् ।

राजा—वयस्य, अनागतया भवितव्यम् ।

विदूषकः—कहं भवं जाणादि ? कथं भवान् जानाति ?

King. (*Entering, seeing, with a smile*) What a fool to imagine a snake!

Fool, at the sight of the tossing wreath of the portal, dropped down on the floor, lying straight and long, you mistake it for a serpent which, as it rolls in the gentle breeze at night, slightly makes the movements of a snake. (3)

Vid. (*Observing*) You speak aright. It is not a serpent. (*Entering and seeing*) Lady Padmāvatī must have come here and gone.

King. Friend, she would not have come.

Vid. How do you know?

राजा—किमत्र ज्ञेयम् ? पश्य,

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।
रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित्कृता
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥ ४ ॥

विदूषकः—तेण हि इमस्सिं सय्याए मुहुत्तअं उवविसिअ तत्तहोदिं पडिवाळेदु भवं ।

तेन ह्यस्यां शय्यायां मुहूर्तकमुपविश्य तत्रभवतीं प्रतिपालयतु भवान् ।

राजा—बाढम् । (उपविश्य) वयस्य, निद्रा मां बाधते । कथ्यतां काचित्कथा ।

विदूषकः—अहं कहइस्सं । हों त्ति करेदु अत्तभवं ।

King. What is there to know ? See.

The cushion is not pressed down. It is even as when spread. Its cover has not been disturbed. The clean pillow has not been stained by the curatives for headache. Ne design has been drawn to afford relief to the patient's eyes. And further, a person having come to bed in sickness will not so soon leave it of his own accord. (4)

Vid. Then, sitting a while on this cushion, await the lady's arrival.

King. Yes. (*Sitting*) Friend, sleep worries me. Relate to me some story.

अहं कथयिष्यामि । हों इति करोत्वत्रभवान् ।

राजा—बाढम् ।

विदूषकः—अत्थि णअरी उज्जइणी णाम । तहिं अहिअरमणीआणि उदअह्णाणाणि वत्तान्ति किळ ।

अस्ति नगर्युज्जयिनी नाम । तत्राधिकरमणीयान्युदकस्नानानि वर्तन्ते किल ।

राजा—कथमुज्जयिनी नाम ?

विदूषकः—जइ अणभिप्पेदा एसा कहा, अण्णं कहइस्सं ।

यद्यनभिप्रेतैषा कथा, अन्यां कथयिष्यामि ।

राजा— वयस्य, न खलु नाभिप्रेतैषा कथा । किंतु,

स्मराम्यवन्त्याधिपतेः सुतायाः
प्रस्थानकाले स्वजनं स्मरन्त्याः ।
बाष्पं प्रवृत्तं नयनान्तलग्नं
स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥

Vid. I shall tell. You shall be saying Hum.

King. Very well.

Vid. There is a city named Ujjain, and there you have got very pleasant bathing waters.

King. What! You begin with Ujjain?

Vid. If you don't like this story, I shall tell another.

King. Friend, not that I don't like it. But

I recall to my mind the daughter of the king of Avantī who, remembering her kinsmen at

अपिच,

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।
हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥

विदूषकः—भोदु, अण्णं कहइस्सं । अत्थि णअरं बह्मदत्तं णाम । तहिं किळ राआ कंपिळ्ळो णाम ।

भवतु, अन्यां कथयिष्यामि । अस्ति नगरं ब्रह्मदत्तं नाम । तत्र किल राजा काम्पिल्यो नाम ।

राजा—किमिति किमिति ?

विदूषकः—(पुनस्तदेव पठति ।)

राजा—मूर्ख, राजा ब्रह्मदत्तः, नगरं काम्पिल्यमित्यभिधीयताम् ।

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the time of departure, spilt through love on my own chest, tears that collected at the edges of her eyes. (5)

And further—

Engaged in looking at me when I was instructing her, she often used to ply (in the air) her fingers while her hand had slipped from the stops. (6)

Vid. Let it be. I shall tell another story. There is a city called Brahmadatta, and in it there was a king named Kāmpilya.

King. What? What?

Vid. (*Repeats the same*)

King. Fool, say King Brahmadatta and city Kāmpilya.

विदूषकः—किं राआ बह्मदत्तो, णअरं कंपिळ्ळं ?

किं राजा ब्रह्मदत्तः, नगरं काम्पिल्यम् ?

राजा—एवमेतत् ।

विदूषकः—तेण हि मुहुत्तअं पडिवाळेदु भवं, जाव ओट्ठगअं करिस्सं । राआ बह्मदत्तो, णअरं कंपिळ्ळं । (इति बहुशस्तदेव पठित्वा) इदाणिं सुणादु भवं । अयि सुत्तो अत्तभवं । अदिसीदळा इअं वेळा । अत्तणो पावरअं गह्णिअ आअमिस्सं ।

तेन हि मुहूर्तकं प्रतिपालयतु भवान्, यावदोष्ठगतं करिष्यामि । राजा ब्रह्मदत्तः, नगरं काम्पिल्यम् । (इति बहुशस्तदेव पठित्वा) इदानीं शृणोतु भवान् । अयि सुप्तोऽत्रभवान् । अतिशीतलेयं वेला । आत्मनः प्रावारकं गृहीत्वागमिष्यामि ।

(निष्क्रान्तः ।)

(ततः प्रविशति वासवदत्ता आवन्तिकावेषेण, चेटी च ।)

चेटी—एदु एदु अय्या । दिढं खु भट्टिदारिआ सीसवेदणाए दुक्खाविदा ।

Vid. Is it King Brahmadatta and city Kāmpilya?

King. Quite so.

Vid. Then wait a bit. I shall attune it to my lips. King Brahmadatta and city Kāmpilya. (*Repeating it several times*) Now just listen. Eh! Are you asleep? It is very chill now. I shall take my carpet and come back. [*Exit*

(*Enter* Vāsavadattā *in the garb of* Āvantikā *and a* Maid-servant)

एत्वेत्वार्या । इदं खलु भर्तृदारिका शीर्षवेदनया दुःखिता ।

वासवदत्ता—हद्धि, कहिं सअणीअं रइदं पदुमावदीए ?

हा धिक्, कुत्र शयनीयं रचितं पद्मावत्याः ?

चेटी—समुद्दगिहके किळ सेज्जात्थिण्णा ।

समुद्रगृहके किल शय्यास्तीर्णा ।

वासवदत्ता—तेण हि अग्गदो याहि । तेन ह्यग्रतो याहि ।

(उभे परिक्रामतः ।)

चेटी—इदं समुद्दगिहकं । पविसदु अय्या । जाव अहं वि सीसाणुळेवणं तुवारेमि ।

इदं समुद्रगृहकम् । प्रविशत्वार्या । यावदहमपि शीर्षानुलेपनं त्वरयामि ।

(निष्क्रान्ता ।)

वासवदत्ता—अहो अकरुणा खु इस्सरा मे । विरहपय्युस्सुअस्स अय्यउत्तस्स विस्समत्थाणभूदा इअं पि णाम पदुमावदी

Maid. Madam, come, come. The princess is suffering extremely from headache.

Vāsavadattā. Alas! Where is the bedding laid out for Padmāvatī?

Maid. Her bed is spread out in the Marina-house.

Vās. Then go in front.

(*Both walk about*)

Maid. Here is the Marina-house. Madam, go in. Meanwhile, I too shall get ready with the paste for the head. [*Exit*

अस्सत्था जादा । जाव पविसामि । (प्रविश्यावलोक्य) अहो परिजणस्स पमादो । अस्सत्थं पदुमावदिं केवळं दीवसहाअं करिअ परित्तजदि । इअं पदुमावदी ओसुत्ता । जाव उवविसामि । अहवा अञ्ञासणपरिग्गहेण अप्पो विअ सिणेहो पडिभादि । ता इमस्सिं सय्याए उवविसामि । (उपविश्य) किंणुहु एदाए सह उवविसन्तीए अज्ज पह्ळादिदं विअ मे हिअअं । दिट्ठिआ अविच्छिण्णसुहणिस्सासा । णिव्वुत्तरोआए होदव्वं । अहव एअदेससंविभाअदाए सअणीअस्स सूएदि मं आळिङ्गेहि त्ति । जाव सइस्सं । (शयनं नाटयति ।)

अहो अकरुणाः खल्वीश्वरा मे । विरहपर्युत्सुकस्यार्यपुत्रस्य विश्रमस्थानभूतेयमपि नाम पद्मावत्यस्वस्था जाता । यावत्प्रविशामि । (प्रविश्यावलोक्य) अहो परिजनस्य प्रमादः । अस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजति । इयं पद्मावत्यवसुप्ता । यावदुपविशामि । अथवान्यासनपरिग्रहेणाल्प इव स्नेहः प्रतिभाति । तदस्यां शय्यायामुपविशामि । (उपविश्य) किं नु खल्वेतया सहोप-

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Vās. Eh! Merciless are gods unto me. Even Padmāvatī who is the source of consolation to my lord in his bereavement has fallen ill. Let me enter. (*Entering and seeing*) What a negligence on the part of servants! They have left Padmāvatī in her illness in the sole company of a lamp. Lo! Padmāvatī is asleep. I shall sit down. Or, by taking another seat, my love for her will appear little. So I shall sit on this cushion. (*Sitting*) What? Even as I am sitting by her side, my

विशन्त्या अद्य प्रह्लादितमिव मे हृदयम् । दिष्टयाविच्छिन्नसुख-निःश्वासा । निवृत्तरोगया भवितव्यम् । अथवैकदेशसंविभागतया शय-नीयस्य सूचयति मामालिङ्गेति । यावच्छयिष्ये । (शयनं नाटयति ।)

राजा—(स्वप्नायते ।) हा वासवदत्ते !

वासवदत्ता—(सहसोत्थाय) हं अय्यउत्तो ! ण हु पदुमावदी ! किं णु खु दिट्ठह्मि ? महन्तो खु अय्यजोअन्धराअणस्स पडिण्णाहारो मम दंसणेण णिप्फळो संवुत्तो ।

(सहसोत्थाय) हम् आर्यपुत्रः ! न खलु पद्मावती ! किं नु खलु दृष्टास्मि ? महान् खल्वार्ययौगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः संवृत्तः ।

राजा—हा अवन्तिराजपुत्रि ।

वासवदत्ता—दिट्ठिआ सिविणाअदि खु अय्यउत्तो । ण एत्थ कोवि जणो । जाव मुहुत्तअं चिट्ठिअ दिट्ठिं हिअअं च तोसेमि ।

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heart buoys up. Fortunately she breathes even and easy. She must have been cured of her ailment. Or, by leaving some space in the cushion, she seems to bid me embrace her. I shall lie down. (*Gesticulates lying down*)

King. (*Mutters in dream*) Ah Vāsavadattā.

Vās. (*Rising suddenly*) Ha! My lord! Not Padmāvatī? Have I been seen? The great duty undertaken by the venerable Yaugandharāyaṇa has been frustrated by my sight.

King. Ah, princess of Avantī.

दिष्टया स्वप्नायते खल्वार्यपुत्रः। नात्र कश्चिज्जनः। यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि।

राजा—हा प्रिये, हा प्रियशिष्ये, देहि मे प्रतिवचनम्।

वा०—आळवामि भट्टा, आळवामि। आलपामि भर्तः, आलपामि।

राजा—किं कुपितासि?

वा०—णहि णहि, दुक्खिदह्मि। नहि नहि, दुःखितास्मि।

राजा—यद्यकुपिता, किमर्थं नालंकृतासि?

वासवदत्ता—इदो वरं किं? इतः परं किम्?

राजा—किं विरचिकां स्मरसि?

वासवदत्ता—(सरोषम्) आ अवेहि, इहावि विरचिआ? (सरोषम्) आ अपेहि, इहापि विरचिका?

Vās. Fortunately my lord is dreaming. There is nobody here. I shall remain for a moment and please my eyes and heart.

King. Ah beloved, Ah dear pupil, give me a word in reply.

Vās. I speak, my lord, I speak.

King. Are you angry?

Vās. No, no, I am miserable.

King. If you aren't angry, why are you not decked?

Vās. What else than this?

King. Do you think of Viracikā?

Vās. (*Indignantly*) Ah! Get away. Viracikā even here?

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि ।

(हस्तौ प्रसारयति ।)

वासवदत्ता—चिरं ठिदह्मि । को वि मं पेक्खे । ता गमिस्सं । अहव, सय्यापलम्बिअं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं ।

चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद् गमिष्यामि । अथवा, शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीये अरोप्य गमिष्यामि ।

(तथा कृत्वा निष्क्रान्ता ।)

राजा—(सहसोत्थाय) वासवदत्ते, तिष्ठ तिष्ठ । हा धिक् !

निष्क्रामन् संभ्रमेणाहं द्वारपक्षेण ताडितः ।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥ ७ ॥

(प्रविश्य)

विदूषकः—अइ पडिबुद्धो अत्तभवं । अयि प्रतिबुद्धोऽत्रभवान् ।

King. Then on account of Viracikā, I beg of you to be pleased. [*Extends his arms*

Vās. I have stayed long. Somebody will see me. So I shall go. Or, I shall lift and place back on the cushion the hand of my lord which hangs down the bed and then go. [*So doing, exit*

King. (*Rising up all of a sudden*) Vāsavadattā, stop, stop. Ah fie!

Emerging out in a hurry, I have struck against a plank of the threshold, and hence I don't clearly know if it is a reality or a dream. (7)

(*Entering*)

Vidūṣaka. Eh! You have woken up?

राजा—वयस्य, प्रियमावेदये, धरते खलु वासवदत्ता ।

विदूषकः—अविहा वासवदत्ता । कहिं वासवदत्ता ? चिरा खु उवरदा वासवदत्ता ।

अविहा वासवदत्ता । कुत्र वासवदत्ता ? चिरात् खलूपरता वासवदत्ता ।

राजा—वयस्य, मा मैवं,

शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।
दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥ ८ ॥

विदूषकः—अविहा असंभावणीअं एदं ण ? आ उदअह्णाणसंकित्तणेण तत्तहोदिं चिन्तअन्तेण सा सिविणे दिट्ठा भवे ।

अविहा असंभावनीयमेतन्न ? आ उदकस्नानसंकीर्तनेन तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवेत् ।

King. Friend, I give you good tidings. Vāsavadattā is alive.

Vid. Alas! Vāsavadattā! Where is Vāsavadattā? Vāsavadattā is long since dead.

King. Comrade, no, not so.

Friend, having roused me up from bed while asleep, she has gone away. I was deceived by Rumaṇvān who told me before that she had been burnt. (8)

Vid. Inconceivable, is it not? Ha! You must have seen her in a dream. Ever since I mentioned the water-baths, you have been thinking of the lady.

राजा—एवं, मया स्वप्नो दृष्टः ?

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।
अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥ ९ ॥

विदूषकः—भो वअस्स, एदस्सिं णअरे अवन्तिसुन्दरी णाम जक्खिणी पडिवसदि । सा तुए दिट्ठा भवे ।

भो वयस्य, एतस्मिन् नगरेऽवन्तिसुन्दरी नाम यक्षिणी प्रतिवसति । सा त्वया दृष्टा भवेत् ।

राजा—न न ।

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।
चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥

अपिच वयस्य, पश्य पश्य,

King. Is it, that I saw a dream?

If it were a dream, I would be happy not to wake up. Or, if this were a delusion, may the delusion continue long in me. (9)

Vid. Friend, there is a Yakṣa female named Avantisundarī in this city. Perhaps she was seen by you.

King. No, no.

Even as I rose from my dream, I saw the face—with eyes rid of collyrium and with long curls of hair hanging in front,—of her who is safeguarding her character. (10)

Further, friend, see, see.

योऽयं संत्रस्तया देव्या तया बाहुर्निपीडितः ।
स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥

विदूषकः—मा दाणिं भवं अणत्थं चिन्तिअ । एदु एदु भवं । चउस्सालं पविसामो ।

मेदानीं भवाननर्थं चिन्तयित्वा । एत्वेतु भवान् । चतुःशालं प्रविशावः ।

(प्रविश्य)

काञ्चुकीयः—जयत्वार्यपुत्रः । अस्माकं महाराजो दर्शको भवन्तमाह—एष खलु भवतोऽमात्यो रुमण्वान् महता बलसमुदयेनोपयातः खल्वारुणिमभिघातयितुम् । तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि संनद्धानि । तदुत्तिष्ठतु भवान् । अपिच,

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This hand that was pressed by the queen in fear, having begun to feel the pleasure of touch in sleep, does not yet leave off the bristling hair. (11)

Vid. Don't think of unrealities. Come on, come on. Let us go into the quadrangle.

(*Entering*)

Chamberlain. Victory to my lord. Our emperor Darśaka sends word to you thus—'Here your minister Rumaṇvāṇ has arrived with a large host of armies for attacking Āruṇi. Accordingly here are ready my forces to bring victory consisting of elephants, horses, chariots and foot-soldiers. Hence please start. Moreover—

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः
पार्ष्णी यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।
यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥ १२ ॥

राजा — (उत्थाय) बाढम् । अयमिदानीम्,

उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणिं दारुणकर्मदक्षम् ।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥ १३ ॥

(निष्क्रान्ताः सर्वे ।)

पञ्चमोऽङ्कः ।

Your foes are torn asunder; the citizens won over by your virtues have been consoled; the rear-guard for your march has been well equipped; whatever should be done to achieve the annihilation of the foe has been done by me; the river Ganges has been crossed by our hosts, and the Vatsa country is in your hands.' (12)

King. (*Rising*) Yes. Here I am.

Marching against that Āruṇi, an adept in acts of mischief, I will slay him in battle which would look like an Ocean teeming with lordly elephants and cavalry and abounding in frightful billows in the form of arrows scattered everywhere. (13)

(*Exeunt Omnes*)

End of the Fifth Act.

॥ षष्ठोऽङ्कः ॥

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—क इह भोः, काञ्चनतोरणद्वारमशून्यं कुरुते ?

(प्रविश्य)

प्रतीहारी—अय्य, अहं विजआ । किं करीअदु ?

आर्य, अहं विजया । किं क्रियताम् ?

काञ्चुकीयः—भवति, निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदयायोदयनाय—एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च, प्रतीहारमुपस्थिताविति ।

ACT THE SIXTH

(*Enter the* Chamberlain)

Chamberlain. Eh! Who is there standing at the threshold of the golden portal?

(*Entering*)

Portress. Sir, I am Vijaya. What shall I do?

Chamberlain. Madam, please do intimate to Udayana whose prosperity has increased by the acquisition of the Vatsa kingdom—Here the Chamberlain named Raibhya sent by Mahasena and Vāsvadattā's nurse, the revered Vasundharā sent by Lady Aṅgāravatī have arrived and wait at the gate.

प्रतीहारी—अय्य, अदेसकाळो पडिहारस्स ।

आर्य, अदेशकालः प्रतीहारस्य ।

काञ्चुकीयः—कथमदेशकालो नाम ?

प्रतीहारी—सुणादु अय्यो । अज्ज भट्टिणो सुय्यामुहप्पासादगदेण केण वि वीणा वादिदा । तं च सुणिअ भट्टिणा भणिअं—घोसवदीए सद्दो विअ सुणीअदि त्ति ।

शृणोत्वार्यः । अद्य भर्तुः सूर्यामुखप्रासादगतेन केनापि वीणा वादिता । तां च श्रुत्वा भर्त्रा भणितं—घोषवत्याः शब्द इव श्रूयत इति ।

काञ्चुकीयः—ततस्ततः ।

प्रतीहारी—तदो तहिं गच्छिअ पुच्छिदो—कुदो इमाए वीणाए आगमो त्ति । तेण भणिअं—अह्मेहिं णम्मदातीरे कुय्यगुम्मळग्गा दिट्ठा । जइ प्पओअणं इमाए, उवणीअदु भट्टिणोत्ति । तं च उवणीदं अङ्के करिअ मोहं गदो भट्टा । तदो मोहप्पच्चागदेण बप्फपय्याउळेण मुहेण भट्टिणा भणिअं—दिट्ठासि

Portress. Sir, an unsuited hour for door-keepers to approach.

Chamberlain. How an unsuited hour?

Portress. Listen, sir. To-day a lute was played to the hearing of our master by some one remaining in front of the mansion of the newly wedded princess; and on hearing it the master said, 'It seems to be the sound of Ghoṣavatī that is heard.'

Chamberlain. And then?

घोसवदि, सा हु ण दिस्सदि त्ति । अय्य, ईदिसो अणवसरो । कहं णिवेदेमि ?

ततस्तत्र गत्वा पृष्टः—कुतोऽस्या वीणाया आगम इति । तेन भणितम्—अस्माभिर्नर्मदातीरे कूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजनमनया, उपनीयतां भर्त्रे इति । तां चोपनीतामङ्के कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्याकुलेन मुखेन भर्त्रा भणितं—दृष्टासि घोषवति ! सा खलु न दृश्यत इति । आर्य, ईदृशोऽनवसरः । कथं निवेदयामि ?

काञ्चुकीयः—भवति, निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—अय्य, इअं णिवेदेमि । एसो भट्टा सुय्यामुहप्पासादादो ओदरइ । ता इह एव्व णिवेदइस्सं ।

आर्य, इयं निवेदयामि । एष भर्ता सूर्यामुखप्रासादादवतरति । तदिहैव निवेदयिष्यामि ।

Portress. Then they went there and asked him, 'Wherefrom did you get this lute?' And he replied, 'This was found by us, stuck to a bush of reeds on the banks of the Narmadā. If it be of use, take it to His Highness.' When the lute was taken to the master, he placed it on his lap and fell into a swoon. On recovering from the swoon, with a face flooded with tears, His Highness spoke, 'Ghoṣavatī, I see you. But her I do not see.' Sir, this is how it is an improper hour. How am I to intimate?

Chamberlain. Madam, let him be informed. This also relates to the same matter.

Portress. Sir, I shall inform him. Here the

काञ्चुकीयः—भवति, तथा ।

(उभौ निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

श्रुतिसुखनिनदे कथं नु देव्याः
स्तनयुगले जघनस्थले च सुप्ता ।
विहगगणरजोविकीर्णदण्डा
प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

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master is descending from the front chamber of his newly wedded wife. So I shall inform him here only.

Chamberlain. Madam, do so.

(*Exeunt Both*)

Mixed Interlude.

(*Enter the* King *and* Vidūṣaka)

King. O lute emitting notes pleasant to the ear, having reposed on the breasts and hips of the queen, how did you submit to a dreary residence in the woods, with your stem dirtied with dust by batches of birds? (1)

अपि च। अस्निग्धासि घोषवति, या तपस्विन्या न स्मरसि—

श्रोणीसमुद्वहनपार्श्वनिपीडितानि
खेदस्तनान्तरसुखान्युपगूहितानि।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

विदूषकः—अळं दाणिं भवं अदिमत्तं संतप्पिअ।
अलमिदानीं भवानतिमात्रं संतप्य।

राजा—वयस्य, मा मैवम्।

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ ३ ॥

वसन्तक, शिल्पिजनसकाशात्प्रवयोगां घोषवतीं कृत्वा शीघ्रमानय।

Moreover, you are unkind, Ghoṣavatī. You have forgotten the unfortunate lady that oft bore you on her hips and pressed you to her sides, her pleasant embraces between her breasts in moments of fatigue, her laments for me in separation and her words of applause with smiles at the masterly strokes of your ringing. (2)

Vidūṣaka. Do not now torture yourself too much.

King. Friend, no, no.

Long asleep, my love has been roused again by the lute. But I do not see that lady to whom Ghoṣavatī was dear. (3)

विदूषकः—जं भवं आणवेदि। यद्भवानाज्ञापयति।

(वीणां गृहीत्वा निष्क्रान्तः।)

(प्रविश्य)

प्रतीहारी—जेदु भट्टा। एसो खु महासेणस्स सआसादो रब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदा अय्या वसुन्धरा णाम वासवदत्ताधत्ती अ पडिहारं उवट्ठिदा।

जयतु भर्ता। एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयो देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारमुपस्थितौ।

राजा—तेन हि पद्मावती तावदाहूयताम्।

प्रतीहारी—जं भट्टा आणवेदि। यद्भर्ताज्ञापयति।

(निष्क्रान्ता।)

राजा—किंनुखलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः?

Vasantaka, get the Ghoṣavatī re-fitted by the mechanic and bring it soon.

Vid. As you bid. [*Taking the lute, Exit*

(*Entering*)

Portress. Victory to Your Highness. They are waiting at the gate—the chamberlain called Raibhya sent by Mahāsena and the revered nurse of Vāsavadattā called Vasundharā sent by Her Highness Aṅgāravatī.

King. Then, call Padmāvatī.

Portress. As Your Highness commands. [*Exit*

King. Is this incident so soon known to Mahāsena?

(ततः प्रविशति पद्मावती प्रतीहारी च ।)

प्रतीहारी—एदु एदु भट्टिदारिआ । एत्वेतु भर्तृदारिका ।

पद्मावती—जेदु अय्यउत्तो । जयत्वार्यपुत्रः ।

राजा—पद्मावति, किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च, प्रतिहारमुपस्थिताविति ।

पद्मावती—अय्यउत्त, पिअं मे ञादिकुळस्स कुसळवुत्तन्तं सोदुं । आर्यपुत्र, प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।

राजा—अनुरूपमेतद्भवत्याभिहितं—वासवदत्तास्वजनो मे स्वजन इति । पद्मावति, आस्यताम् । किमिदानीं नास्यते ?

(*Enter* Padmāvatī *and the* Portress)

Portress. Come, come, princess.

Padmāvatī. Victory to my lord.

King. Padmāvatī, did you hear that the chamberlain called Raibhya who has come from Mahāsena and the revered nurse of Vāsavadattā called Vasundharā who has been sent by Lady Aṅgāravatī are waiting at the gate?

Padm. My lord, I shall be happy to hear the news of welfare of my kith and kin.

King. Quite appropriate is what you say—that Vāsavadattā's kinsmen are your own kith and kin. Padmāvatī, take your seat. Why don't you sit now?

पद्मावती—अय्यउत्त, किं मए सह उवविट्ठो एदं जणं पेक्खिस्सदि ?

आर्यपुत्र, किं मया सहोपविष्ट एतं जनं द्रक्ष्यति ?

राजा—कोऽत्र दोषः ?

पद्मावती—अय्यउत्तस्स अवरो परिग्गहो त्ति उदासीणं विअ होदि ।

आर्यपुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति ।

राजा—कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति । तस्मादास्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि । (उपविश्य) अय्यउत्त, तादो वा अम्बा वा किंणुखु भणिस्सदि त्ति आविग्गा विअ संवुत्ता ।

यदार्यपुत्र आज्ञापयति । (उपविश्य) आर्यपुत्र, तातो वाम्बा वा किं नु खलु भणिष्यतीत्याविग्नेव संवृत्ता ।

Padm. My lord, do you wish to see these people, while sitting with me?

King. Where is the harm?

Padm. That you have taken another wife will perhaps be a matter of displeasure.

King. That one keeps out his wife from the sight of persons entitled to see her will result in greater evil. Hence sit down.

Padm. As my lord commands. (*Sitting*) My lord, I am growing apprehensive as to what father and mother are going to say.

राजा—पद्मावति, एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे
कन्या मयाप्यपहृता न च रक्षिता सा ।
भाग्यैश्चलैर्महदवाप्तगुणोपघातः
पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥

पद्मावती—ण किं सक्कं रक्खिदुं पत्तकाळे ?
न किं शक्यं रक्षितुं प्राप्तकाले ?

प्रतीहारी—एसो कञ्चुईओ धत्ती अ पडिहारं उवट्ठिदा ।
एष काञ्चुकीयो धात्री च प्रतिहारमुपस्थितौ ।

राजा—शीघ्रं प्रवेश्यताम् ।

प्रतीहारी—जं भट्टा आणवेदि ।
यद्भर्ताज्ञापयति ।

(निष्क्रान्ता ।)

King. Padmāvatī, it is so for me.

My heart is full of apprehension as to what he will say. His daughter was snatched away, but not protected by me. Highly guilty as I have been thus rendered by the freaks of fickle fortune, I am afraid like a son who has enraged his father. (4)

Padm. Was it impossible to save her in time?

Portress. Here the chamberlain and the nurse have come to the door.

King. Admit them soon.

Portress. As Your Highness commands. [*Exit*

(ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च ।)

काञ्चुकीयः—भोः !

१~४ संबन्धिराज्यमिदमेत्य महान् प्रहर्षः
स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।
किं नाम दैव भवता न कृतं यदि स्याद्
राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

प्रतीहारी—एसो भट्टा, उवसप्पदु अय्यो । एष भर्ता, उपसर्पत्वार्यः

काञ्चुकीयः—(उपेत्य) जयत्वार्यपुत्रः ।

धात्री—जेदु भट्टा । जयतु भर्ता ।

राजा—(सबहुमानं) आर्य,

(*Enter the* Chamberlain, *the* Nurse *and the* Portress)

Chamberlain. Oh !

Great is my joy on coming to the kingdom of my kinsman, equally great is my sorrow on remembering the demise of our king's daughter. O Fate what will you not be deemed to have done if only the kingdom captured by enemies and the well-being of the queen were both preserved? (5)

Portress. Here is His Highness. Come near, sir.

Chamberlain. (*Going near*) Victory to my lord.

Nurse. Victory to master.

King. (*With affectionate regard*) Sir,

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः ।
अपि राजा स कुशली मया काङ्क्षितबान्धवः ॥ ६ ॥

काञ्चुकीयः —अथकिम् । कुशली महासेनः । इहापि सर्वगतं कुशलं पृच्छति ।

राजा—(आसनादुत्थाय) किमाज्ञापयति महासेनः ?

काञ्चुकीयः —सदृशमेतद्वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य संदेशः ।

राजा—यदाज्ञापयति महासेनः । (उपविशति ।)

काञ्चुकीयः —दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतमिति । कुतः,

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Is the king keeping well—he who controls at his will the rise and downfall of persons born as kings on earth and with whom kinship is ever wished for by me? (6)

Chamberlain. Yes, Mahāsena is keeping well. And he enquires about the welfare of all here.

King. (*Rising from his seat*) What does Mahāsena command?

Chamberlain. This is quite in keeping with the son of the Videha princess. But the message of Mahāsena is to be heard by you remaining in your seat.

King. As Mahāsena commands. (*Sits down*)

Chamberlain. It is a source of congratulation that the kingdom captured by enemies has been

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ७ ॥

राजा—आर्य, सर्वमेतन्महासेनस्य प्रभावः । कुतः,

अहमवजितः पूर्वं तावत् सुतैः सह लालितो
दृढमपहृता कन्या भूयो मया न च रक्षिता ।
निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता
ननु यदुचितान्वत्सान्प्राप्तुं नृपोऽत्र हि कारणम् ॥ ८ ॥

काञ्चुकीयः—एष महासेनस्य संदेशः । देव्याः संदेशमिहात्रभवती कथयिष्यति ।

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re-gained. For—

In those who are either cowardly or inefficient, ambition never springs up. And, the blessings of kingship are enjoyed only by those who are inspired by ambition. (7)

King. Sir, it is all due to the influence of Mahāsena. Because—

At first I was subjugated by him, but fondly caressed along with his sons. Later I sneaked away with his daughter, but failed to protect her. Even on hearing of her demise, the same is his affinity towards me. Surely His Highness is the cause of my getting back the ancient kingdom of Vatsa. (8)

Chamberlain. This is the message of Mahāsena. The message of the queen, the revered lady here will deliver.

राजा—हा अम्ब,

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता ।
मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥ ९ ॥

धात्री—अरोआ भट्टिणी भट्टारं सव्वगदं कुसळं पुच्छदि ।
अरोगा भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति ।

राजा—सर्वगतं कुशलमिति ? अम्ब, ईदृशं कुशलम् !

धात्री—मा दाणिं भट्टा अदिमत्तं संतप्पिदुं ।
मेदानीं भर्तातिमात्रं संतप्तुम् ।

काञ्चुकीयः—धारयत्वार्यपुत्रः । उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । अथवा,

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King. Ah mother!

Is she well—my mother, the seniormost of all the sixteen ladies in the harem, the sacred presiding deity of the city who was grief-stricken in my exile? (9)

Nurse. Her Highness keeps good health, and she enquires about your welfare in all respects.

King. Welfare in all respects? Mother, this is the sort of welfare.

Nurse. Master, do not now torture yourself too much.

Chamberlain. Be brave, my lord. Though dead, the daughter of Mahāsena is still alive who is thus cherished by my lord. Or,

कः कं शक्तो रक्षितुं मृत्युकाले
रज्जुच्छेदे के घटं धारयन्ति ।
एवं लोकस्तुल्यधर्मो वनानां
काले काले छिद्यते रुह्यते च ॥ १० ॥

राजा—आर्य, मा मैवम् ।

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।
कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥ ११ ॥

धात्री—आह भट्टिणी—उवरदा वासवदत्ता । मम वा महासेणस्स वा जादिसा गोवाळअपाळआ, तादिसो एव्व तुमं पुढमं एव्व अभिप्पेदो जामादुअत्ति । एदण्णिमित्तं उज्जइणिं आणीदो । अणग्गिसक्खिअं वीणाववदेसेण दिण्णा । अत्तणो चवळदाए अणिव्वुत्तविवाहमङ्गळो एव्व गदो । अहअ अह्मोहिं तव अ वासवदत्ताए अ पडिकिदिं चित्तफळआए आळिहिअ विवाहो णिव्वुत्तो । एसा चित्तफळआ तव सआसं पेसिदा । एदं पेक्खिअ णिव्वुदो होहि ।

Who is able to protect and whom when Death is at your doors? Who can hold the pitcher when the rope breaks? Thus being of a like nature with trees, men perish and come into being in their respective turns. (10)

King. Sir, no, not so.

Mahāsena's daughter, my beloved pupil and queen—how can she be forgotten even in other births? (11)

आह भट्टिनी—उपरता वासवदत्ता । मम वा महासेनस्य वा यादृशौ गोपालकपालकौ, तादृश एव त्वं प्रथममेवाभिप्रेतो जामातेति । एतन्निमित्तमुज्जयिनीमानीतः । अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता । आत्मनश्चपलतयानिर्वृत्तविवाहमङ्गल एव गतः । अथ चावाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायामालिख्य विवाहो निर्वृत्तः । एषा चित्रफलका तव सकाशं प्रेषिता । एतां दृष्ट्वा निर्वृतो भव ।

राजा — अहो अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या ।

वाक्यमेतत् प्रियतरं राज्यलाभशतादपि ।
अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः ॥ १२ ॥

Nurse. Her Highness says—Vāsavadattā is no more. What Gopālaka and Pālaka are to me or to Mahāsena, the same are you too to us, our first chosen son-in-law. For that reason you were brought to Ujjain. By the pretext of lute, she was given unattested by fire. Through your impatience you went away even without the auspicious ceremony of wedlock being celebrated. And then we got the pictures of yourself and Vāsavadattā drawn on a board and celebrated your marriage. This picture-board is sent to you now. Take solace at its sight.

King. Oh! Her Highness has sent word most affectionately and fittingly.

This message is dearer than the acquisition of a hundred kingdoms, inasmuch as, guilty as we are, the love for us has not been forgotten. (12)

पद्मावती—अय्यउत्त, चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं इच्छामि ।

आर्यपुत्र, चित्रगतं गुरुजनं दृष्ट्वाभिवादयितुमिच्छामि ।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ । पश्यतु पश्यतु भर्तृदारिका ।

(चित्रफलकां दर्शयति ।)

पद्मावती—(दृष्ट्वा आत्मगतं) हं आदिसदिसी खु इअं अय्याए आवन्तिआए । (प्रकाशं) अय्यउत्त, सदिसी खु इअं अय्याए ?

(दृष्ट्वा आत्मगतं) हम् अतिसदृशी खल्वियमार्याया आवन्तिकायाः । (प्रकाशं) आर्यपुत्र, सदृशी खल्वियमार्यायाः ?

राजा—न सदृशी । सैवेति मन्ये । भोः कष्टम् !

अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।
इदं च मुखमाधुर्यं कथं दूषितमग्निना ॥ १३ ॥

Padm. My lord, I should like to see and offer my salutation to my elder in the picture-board.

Nurse. Princess, see, see.

(*Shows the picture-board*)

Padm. (*Seeing, to herself*) Humph! This is very like the revered Āvantikā. (*Aloud*) My lord, is this a true likeness of the revered lady?

King. No likeness. She is herself, I should think. Oh! Alas!

How did this lovely form meet with a cruel catastrophe, and how was this sweet face ravaged by fire? (13)

पद्मावती—अय्यउत्तस्स पडिकिदिं पेक्खिअ जाणामि इअं अय्याए सदिसी ण वेत्ति ।

आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामीयमार्यया सदृशी न वेति ।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ । पश्यतु पश्यतु भर्तृदारिका ।

पद्मावती—(दृष्ट्वा) अय्यउत्तस्स पडिकिदीए सदिसदाए जाणामि इअं अय्याए सदिसि त्ति ।

(दृष्ट्वा) आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामीयमार्यया सदृशीति ।

राजा—देवि, चित्रदर्शनात्प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि । किमिदम् ?

पद्मावती—अय्यउत्त, इमाए पडिकिदीए सदिसी इह एव्व पडिवसदि ।

आर्यपुत्र, अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसति ।

Padm. By seeing at the picture of my lord, I can find out whether this is a true picture of Her ladyship or not.

Nurse. Princess, see, see.

Padm. (*Seeing*) From the true likeness of the picture of my lord, I hold this is a true picture of the revered lady.

King. Queen, from the time you saw the picture I see you are glad as well as excited. How is it?

Padm. My lord, a lady that bears the likeness of this picture dwells here.

राजा—किं वासवदत्तायाः ?

पद्मावती—आम ।

राजा—तेन हि शीघ्रमानीयताम् ।

पद्मावती—अय्यउत्त, मम कण्णाभावे केण वि बह्मणेण मम भइणिअत्ति ण्णासो णिक्खित्तो । पोसिदभत्तुआ परपुरुसदंसणं परिहरदि । ता अय्यं मए सह आअदं पेक्खिअ जाणादु अय्यउत्तो ।

आर्यपुत्र, मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः । प्रोषितभर्तृका परपुरुषदर्शनं परिहरति । तदार्यां मया सहागतां दृष्ट्वा जानात्वार्यपुत्रः ।

राजा—

यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।
परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

King. Like Vāsavadattā ?

Padm. Yes.

King. Then, let her be brought soon.

Padm. My lord, when I was a maiden, she was placed under my charge by some Brahmin saying 'She is my sister.' Her husband being in exile, she avoids the sight of stranger-males. Hence my lord may find it out when the lady comes with me.

King. If she were a Brahmin's sister, surely she must be somebody else. Mutual resemblance of form is seen in the world. (14)

(प्रविश्य)

प्रतीहारी—जेदु भट्टा । एसो उज्जइणीओ बह्मणो, भट्टिणीए हत्थे मम भइणिअ त्ति ण्णासो णिक्खित्तो, तं पडिग्गहिदुं पडिहारं उवट्ठिदो ।

जयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः, भट्टिन्या हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतुं प्रतिहारमुपस्थितः ।

राजा—पद्मावति, किंनु स ब्राह्मणः ?

पद्मावती—होदव्वम् । भवितव्यम् ।

राजा—शीघ्रं प्रवेश्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः ।

प्रतीहारी—जं भट्टा आणवेदि । यद्भर्ताज्ञापयति ।

(निष्क्रान्ता ।)

राजा—पद्मावति, त्वमपि तामानय ।

(*Entering*)

Portress. Victory to Your Highness. Here is a Brahmin of Ujjain. He had entrusted to the custody of our princess some one stating that she was his sister. He waits at the threshold to take back his charge.

King. Padmāvatī, is it that Brahmin?

Padm. Must be.

King. Let the Brahmin be admitted soon with the due observance of the etiquette prevailing in the house.

Portress. As your Highness commands. [*Exit*

King. Padmāvatī, you shall also bring her.

पद्मावती—जं अय्यउत्तो आणवेदि । यदार्यपुत्र आज्ञापयति ।

(निष्क्रान्ता ।)

(ततः प्रविशति यौगन्धरायणः प्रतीहारी च ।)

यौगन्धरायणः—भोः, (आत्मगतं)

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

प्रतीहारी—एसो भट्टा । उपसप्पदु अय्यो ।

एष भर्ता । उपसर्पत्वार्यः ।

यौगन्धरायणः—(उपसृत्य) जयतु भवान् जयतु ।

Padmāvatī. As my lord commands. [*Exit*

(*Enter* Yaugandharāyaṇa *and the* Portress)

Yaugandharāyaṇa. Oh! (*Within*)

I concealed the queen in the interest of the king. I did this no doubt, judging that it will be for his welfare. Though my enterprise is crowned with success, my heart is afraid as to what this king will say. (15)

Portress. Here is His Highness. Go near him, sir.

Yaug. (*Approaching*) Glory, sir, may you be glorious.

राजा—श्रुतपूर्व इव स्वरः । भो ब्राह्मण, किं भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता ?

यौगन्धरायणः—अथकिम् ।

राजा—तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका ।

प्रतीहारी—जं भट्टा आणवेदि । यद्भर्ताज्ञापयति । (निष्क्रान्ता ।)

(ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च ।)

पद्मावती—एदु एदु अय्या । पिअं दे णिवेदेमि ।
एत्वेत्वार्या । प्रियं ते निवेदयामि ।

आवन्तिका—किं किं ?

पद्मावती—भादा दे आअदो । भ्राता ते आगतः ।

आवन्तिका—दिट्ठिआ इदाणिं पि सुमरदि ।
दिष्ट्येदानीमपि स्मरति ।

King. It seems to be a familiar voice. O Brahmin, was your sister placed in the hands of Padmāvatī as a trust?

Yaug. Yes.

King. Then bring soon, bring soon his sister.

Portress. As Your Highness commands. [*Exit*

(*Enter* Padmāvatī, Āvantikā *and the* Female Doorkeeper)

Padmāvatī. Madam, come, come. I have good news for you.

Āvantikā. What, what?

Padm. Your brother has come.

पद्मावती—(उपसृत्य)

जेदु अय्यउत्तो । एसो णासो ।

जयत्वार्यपुत्रः । एष न्यासः ।

राजा—निर्यातय पद्मावति । साक्षिमन्न्यासो निर्यातयितव्यः । इहात्रभवान् रैभ्यः अत्रभवती चाधिकरणं भविष्यतः ।

पद्मावती—अय्य, णीअदां दाणिं अय्या ।

आर्य, नीयतामिदानीमार्या ।

धात्री—(आवन्तिकां निर्वर्ण्य)

अम्मो भट्टिदारिआ वासवदत्ता !

अम्मो भर्तृदारिका वासवदत्ता !

राजा—कथं महासेनपुत्री ? देवि, प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।

Āvantikā. Fortunately he remembers me at least now.

Padm. (*Drawing near*) Victory to my lord. Here is the charge entrusted.

King. Hand back the trust, Padmāvatī. A trust should be handed back in the presence of witnesses. The venerable Raibhya and the venerable nurse will constitute the tribunal.

Padm. Sir, take back the lady now.

Nurse. (*Looking at Āvantikā*) Hallo! Princess Vāsavadattā!

King. What, is it Mahāsena's daughter? Queen, go in along with Padmāvatī.

यौगन्धरायणः—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

राजा—किं भवानाह ? महासेनपुत्री खल्वेषा ।

यौगन्धरायणः—भो राजन् !

भारतानां कुले जातो विनीतो ज्ञानवाञ्छुचिः ।
तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥

राजा—भवतु, पश्यामस्तावद् रूपसादृश्यम् । संक्षिप्यतां यवनिका ।

यौगन्धरायणः—जयतु स्वामी ।

वासवदत्ता—जेदु अय्यउत्तो ।

जयत्वार्यपुत्रः ।

Yaug. No, she shall not go in. She is my sister indeed.

King. What do you say? She is the daughter of Mahāsena.

Yaug. King,

Born of the race of the scions of Bharata, you are self-controlled, enlightened and pure. You ought not to take her away by force, you that should be a model of kingly duty. (16)

King. Well then, we shall examine the likeness of features. Let the curtain be thrown off.

Yaug. Victory to my master.

Vāsavadattā. Victory to my lord.

राजा—अये असौ यौगन्धरायणः, इयं महासेनपुत्री ।

किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।
अनयाप्येवमेवाहं दृष्ट्या वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायणः—स्वामिन्, देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी । (इति पादयोः पतति ।)

राजा—(उत्थाप्य) यौगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।
भवद्यत्नैः खलु वयं मज्जमानाः समुद्धृताः ॥ १८ ॥

King. Eh, this is Yaugandharāyaṇa, and this is Mahāsena's daughter.

Is this a reality, or is it a dream? She is again seen by me! At that time also I was thus deceived by her sight. (17)

Yaug. Master, I plead guilty of the offence charged against the queen. Your Highness will be pleased to pardon me.

(*Falls at his feet*)

King. (*Raising him*) Aren't you Yaugandharāyaṇa?

Through pretended madness and strifes (fomented) and by devices chalked out by the law of statecraft and through your endeavours in fact have we been redeemed when we were sinking. (18)

यौगन्धरायणः—स्वामिभाग्यानामनुगन्तारो वयम् ।

पद्मावती—अम्महे अय्या खु इअं । अय्ये, सहीजणसमुदाआरेण अजाणन्तीए अदिक्कन्दो समुदाआरो । ता सीसेण पसादेमि ।

अहो आर्या खल्वियम् । आर्ये, सखीजनसमुदाचारेणाजानन्त्यातिक्रान्तः समुदाचारः । तच्छीर्षेण प्रसादयामि ।

वासवदत्ता—(पद्मावतीमुत्थाप्य ।)

उट्ठेहि उट्ठेहि अविहवे, उट्ठेहि । अत्थिसअं णाम सरीरं अवरज्झइ ?

उत्तिष्ठोत्तिष्ठाविधवे, उत्तिष्ठ । अर्थिस्वं नाम शरीरमपराध्यति ?

पद्मावती—अणुग्गहिदह्मि । अनुगृहीतास्मि ।

राजा—वयस्य, यौगन्धरायण, देव्यपनये का कृता ते बुद्धिः ?

Yaug. We follow in the wake of the good fortunes of our lord.

Padm. Oh! She is is indeed my revered senior. Madam, ignorant that I was, I have transgressed the etiquette according to the ordinary practice among friends. I bow down my head and beg your pardon.

Vās. (*Raising Padmāvatī*) Rise up, rise up, happy one with your living husband, rise up. Does guilt attach to a body dedicated to a suppliant?

Padm. This is a high favour done to me.

King. Friend, Yaugandharāyaṇa, what was

यौगन्धरायणः—कौशाम्बीमात्रं परिपालयामीति ।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम्?

यौगन्धरायणः—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति ।

राजा—इदमपि रुमण्वता ज्ञातम्?

यौगन्धरायणः—स्वामिन्, सर्वैरेव ज्ञातम् ।

राजा—अहो शठः खलु रुमण्वान् ।

यौगन्धरायणः—स्वामिन्, देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्ततामत्रभवान् रैभ्योऽत्रभवती च ।

राजा—न, न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

---

your idea in keeping out the queen?

Yaug. That I may save thewhole of Kauśāmbī.

King. Then what was the reason for entrusting her in the hands of Padmāvatī?

Yaug. It was predicted by Puṣpakabhadra and other seers that she would become your queen.

King. This was also known to Rumaṇvān?

Yaug. Master, it was known to all.

King. Oh! Rumaṇvān is indeed a rogue.

Yaug. Your Highness, let Raibhya and the lady return this very day to intimate the welfare of the queen.

King. No, no. We shall all go there along with Queen Padmāvatī.

यौगन्धरायणः —यदाज्ञापयति स्वामी ।

(भरतवाक्यम् ।)

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

इति स्वप्ननाटकमवासितम् ।

Yaug. As Your Highness bids.

(*Concluding Benediction*)

May our lion-like king rule over this Earth girt by the Ocean, adorned by the Himalayas and the Vindhyas being her ear-rings and marked by a single umbrella. (19)

(*Exeunt Omnes*)

End of the Sixth Act.



NOTES ON

SVAPNAVĀSAVADATTA

ACT THE FIRST

IT is usual for Sanskrit poets to begin their works with a benedictory verse known as मङ्गल. The Maṅgala śloka at the beginning of a drama is called नान्दी. The object of Maṅgala is the successful completion of the work begun and the removal of impediments standing in its way. Maṅgala is of three kinds:—कायिक, वाचिक and मानसिक; physical, verbal and mental. Kāyika or physical Maṅgala consists in actually prostrating the body before the Deity according to the Śāstraic injunctions like the one that requires the eight limbs of the body to touch the earth during the act of salutation. Vācika or verbal Maṅgala consists in composing some benedictory verse or prose and incorporating it at the beginning of a work. Mānasika or mental Maṅgala consists in meditation of the Deity not followed by any overt act or verbal expression. This division proceeds from the formal point of view.

From the material point of view also, Maṅgala can be divided into three classes—आशीस्, नमस्क्रिया and

वस्तुनिर्देश. आशीस् is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is ordinarily resorted to at the beginning of Sanskrit dramas. The Nāndī śloka of Svapnavāsavadatta is an example of this kind of Maṅgala; for, it invokes the arms of Balarāma to offer protection to the spectators. The second kind of Maṅgala, नमस्क्रिया, lies in paying homage to the Deity nearest at heart to the poet. A typical example of Namaskāra-maṅgala is the opening verse of Kālidāsa's Raghuvaṁśa :—वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥. वस्तुनिर्देश, the third kind of Maṅgala, consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala is found in the opening stanza of Kālidāsa's Kumārasambhava :—

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।
पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥

There the sublime Himavān who is almost on a par with gods is referred to.

Page 1. **नान्द्यन्ते**. नान्दी means the Pūrvaraṅga ceremony i.e., the initial worship offered with a view to a successful staging of the play. For a detailed explanation of the terms नान्दी and सूत्रधार, see Introduction. नान्द्याः अन्तः नान्द्यन्तः, an instance of षष्ठीतत्पुरुष compound. तस्मिन् नान्द्यन्ते at the end of

Nāndī. The word ततः indicates that there is no interval between Nāndī and the entry of the Sūtradhāra. The word ततः is formed by adding तस् to the pronoun तद्. The suffix तस् is added on to nouns and pronouns in the Ablative significance. Note the following examples for a similar formation:—यद् यतः, इदं इतः, एतद् अतः, किं कुतः, सर्व सर्वतः and so on. प्रविशति Present tense, 3rd person singular of विश् with प्र to enter, 6th conjugation Parasmaipada. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः one who holds the conduct of the play—the Stage-manager.

उदयनवेन्दु etc. This stanza invokes the arms of Balarāma to offer protection to the audience. बलस्य भुजौ त्वां पातां. May the two arms of Balarāma protect you. पातां Imperative mood, 3rd person dual of पा to protect, 2nd conjugation, Parasmaipada. This root is different from पा (पिब्) to drink, of the 1st conjugation. Conjugate:—पातु–पातात् पातां पान्तु, पाहि–पातात् पातं पात, पानि पाव पाम. The word भुजौ is qualified by four adjectives. नवश्चासौ इन्दुश्च नवेन्दुः, an instance of कर्मधारय compound. उदये (दृश्यमानः) नवेन्दुः or उदयस्य (उदयसंबन्धी) नवेन्दुः उदयनवेन्दुः, समानः वर्णः ययोस्तौ सवर्णौ, उदयनवेन्दुना सवर्णौ उदयनवेन्दुसवर्णौ. Balarāma's arms are akin in colour to the rising Moon. They are ruddy. The next adjective is आसवदत्ताबलौ. दत्तं आसवं यस्यै सा आसवदत्ता. Instead of दत्तासवा as it

should be, the poet has used आसवदत्ता. Generally when a word ending in the past passive participle त combines with a noun qualified by it in a Bahuvrīhi compound, the former becomes the first member of the compound, and the noun takes its place subsequently. This is the principle of पूर्वनिपात laid down by Pāṇini in the Sūtra—निष्ठा. In exceptional cases the order of the component parts is optionally reversed, and they are classed as आहिताग्न्यादि group. Vide Pāṇini:—वाऽऽहिताग्न्यादिषु. It is under this rule that the transposition of words has to be justified in the present case. आसवदत्ता अबला याभ्यां तौ आसवदत्ताबलौ. By which hands the spouse is offered wine. Perhaps a better dissolution of the compound will be आसवेन दत्तं अबलं याभ्यां तौ, which are rendered powerless by the power of wine. That Balarāma is a confirmed drunkard is noted by Kālidāsa in Meghasandeśa:—

हित्वा हालामभिमतरसां रेवतीलोचनाङ्कां
बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे ।
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-
मन्तः शुद्धस्त्वमसि भविता वर्णमात्रेण कृष्णः ॥

The next adjective is पद्मावतीर्णपूर्णौ. पद्मायाः अवतीर्णं, तेन पूर्णौ The arms of Balarāma abound in marks indicative of the sway of Goddess Lakṣmī.

The formation of the words दत्त, तीर्ण and पूर्ण may be noticed here with advantage. Ordinarily त (क्त) is a past passive participial suffix. When it is added to Intransitive roots, it is used merely in the Active significance. It can also be added to roots to denote an abstract action. In दत्त we have the past passive significance, in तीर्ण the abstract significance, and in पूर्ण the active significance. दत्त = दा + त. Vide Pāṇini :—दो दद्घोः. तीर्ण = तॄ + त, पूर्ण = पॄ + त. When roots ending in ॠ are followed by the suffix त, the final ॠ becomes ईर् when a non-labial precedes, and ऊर् when a labial precedes, and the following त becomes न in both cases. Note :—ॠकारान्तधातूनां 'वॄतो वा' इति क्वचिदिड्विकल्पस्य विहितत्वात् क्तप्रत्यये परे 'यस्य विभाषा' इति नित्यमिण्निषेधे 'ॠत इद्धातोः' इति इत्त्वे रपरत्वे 'हलि च' इति दीर्घे 'रदाभ्यां निष्ठातो नः पूर्वस्य तु दः' इति तकारस्य नत्वे 'रषाभ्यां—' इति णत्वे च रूपम्—तीर्ण इति । पूर्णेत्यत्र उदोष्ठ्यपूर्वस्येति विशेषः । अवतीर्ण = अवतारः. Vide Pāṇini :—नपुंसके भावे क्तः. Note the following examples of roots ending in ॠ taking the suffix त. कॄ कीर्ण, गॄ गीर्ण जॄ जीर्ण, दॄ दीर्ण, शॄ शीर्ण.

वसन्ते कम्रौ वसन्तकम्रौ. In the spring, Balarāma's arms are peculiarly charming. कम्र = कम् + र. Vide Pāṇini—नमिकम्पिस्म्यजसकमहिंसदीपो रः. Other examples :— नम्र कम्प्र स्मेर अजस्र हिंस्र and दीप्र. त्वां is addressed to the members of the assembly individually. Hence the singular is used. In consonance with the rule that the substance of the plot is to be

briefly indicated in the Nāndīśloka—अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम्—, this stanza mentions the names of the principal characters of the play—Udayana, Vāsavadattā, Padmāvatī and Vasantaka.

Page 2. एवं etc. After repeating the Nāndī śloka the Sūtradhāra begins to inform the audience of the nature and substance of the play proposed to be staged by him, and as a preface to the same he says एवमार्यमिश्रान्विज्ञापयामि. एवं Indeclinable meaning thus i.e., in the manner contemplated by the Sūtradhāra in his mind. मिश्र at the end of a word is a term of respect—पूज्यार्थवाचक. आर्यमिश्राः is a term of address generally used towards a cultured audience. विज्ञापयामि Causal present tense of ज्ञा with वि. जानामि I know. ज्ञापयामि I make known. अये. As soon as the Sūtradhāra promised to announce his intention, his assistants actually give a start to the play by making an utterance behind the scenes. अये is a term of Interjection denoting sorrow or anger at the interruption caused to the Sūtradhāra in making his announcement. Of course his sorrow or anger is only pretended as the sound behind the scenes is started in pursuance of a previous plan. किं नु खलु What is the reason? मयि विज्ञापनव्यग्रे (सति) An instance of Locative Absolute. When I am about to disclose my intention. शब्द इव. The word इव denotes the indistinctness of the sound heard. श्रूयते Passive

present of श्रु to hear. In the Active voice it will be शृणोति. शब्द इव श्रूयते, मया understood. Rendered in the Active voice, it will read शब्दमिव शृणोमि. अङ्ग denotes excitement or a flutter. The Sūtradhāra is now in a flutter to know what the sound is which thus interrupts him. पश्यामि. I shall see what it is. A voice has been indistinctly heard, and now the Sūtradhāra desires to find out what it states. पश्यामि Present tense, 1st person singular of दृश् (पश्य्) to see, 1st conjugation, Parasmaipada.

नेपथ्ये is a stage-direction meaning a voice from behind the scenes. नेपथ्य means the dressing room. It is defined thus:—

कुशीलवकुटुम्बस्य स्थानं यदतिशोभनम् ।
वर्णिकाग्रहणस्थानं नेपथ्यमिति तद्विदुः ॥

उत्सरत etc. This statement is made in Prākṛt. Prākṛt is generally used in Sanskrit dramas by the female and inferior characters. It will be known shortly that the statement is made by two soldiers of the body-guard of the princess. उत्सरत Imperative mood,. 2nd person plural of सृ with उद्. उत्सरत means 'be off.' The direction to move off is given, because the princess is coming. The repetition of the word उत्सरत denotes the hurry with which the people are asked to clear out. आर्याः Vocative plural. भवतु. The Imperative mood is here used to signify the propriety of time. प्राप्तकाले लोट्. Vide Pāṇini:—

प्रैषातिसर्गप्राप्तकालेषु कृत्याश्च. The voice heard from behind the scenes is made at a proper hour. It is in keeping with the intention which the Sūtradhāra himself was about to announce. विज्ञातं It is known.

भृत्यैः etc. भृत्यैः जनः उत्सार्यते. People are cleared out by the servants. मगधराजस्य The servants of the king of Magadha. मगधानां राजा मगधराजः. राजन् at the end of a Tatpuruṣa compound drops its final न्. Vide Pāṇini:—राजाहःसखिभ्यष्टच्. तस्य मगधराजस्य. The country of Magadha is generally identified with South Bihar. स्निग्धैः adjectival to भृत्यैः. स्निग्ध=स्निह्+त. An alternative form will be स्नीढ. Vide Pāṇini:—वा द्रुहमुहष्णुहष्णिहाम्. Examples:—द्रुह् द्रुग्ध द्रूढ, मुह् मुग्ध मूढ, स्नुह् स्नुग्ध स्नूढ. कन्यां अनुगन्तुं शीलं एषामिति कन्यानुगामिनः तैः कन्यानुगामिभिः, adjectival to भृत्यैः. Those who are used to follow a maiden or who frequently keep guard of the person of a maiden. सर्वः and तपोवनगतः are both adjectives to जनः. All the people in occupation of the penace-grove, be they males or females, old or young and so on. धृष्टं authoritatively, adverbial adjunct to उत्सार्यते. उत्सार्यते Passive causal of सृ with उद्. भृत्यैः जनः उत्सार्यते. In the Active voice this can be rendered as follows:—भृत्याः जनमुत्सारयन्ति. This verse indicates the coming of Padmāvatī to the penance-grove. स्निग्धैः shows that the servants are themselves very much attached to the king and as such they enjoy his confidence.

And this furnishes the reason why they are engaged as body-guard for the princess. धृष्टं indicates the fearlessness with which they ask the inhabitants of the forest to go away. भृत्यैः There is also the suggestion, as will be evident from the ensuing passage, that being mere servants they are not in a position to distinguish between good and bad persons, and hence they give peremptory orders to all including the respectable sages residing in the forest.

निष्क्रान्तः After thus indicating the entry of the body-guard of Princess Padmāvatī, the Sūtradhāra makes an exit from the stage.

स्थापना means the Prologue. स्थापना, प्रस्तावना and आमुखं are synonyms.

Page 3. **प्रविश्य**. In the place of प्रविश्य भटौ, there is a reading ततः प्रविशतः साधारणौ, and later on in the place of भटौ, the word उभौ occurs.

ततः प्रविशति etc. परिव्राजकस्य वेषो यस्य सः **परिव्राजकवेषः** putting on the robes of an ascetic. युगं धारयतीति युगंधरः, युगंधरस्य गोत्रापत्यं पुमान् **यौगन्धरायणः**. He is the minister of Udayana, the hero of this play; and Vāsavadattā is Udayana's queen. अवन्तिषु भवा आवन्ती, अज्ञाता आवन्ती आवन्तिका, तस्या वेषं धरतीति **आवन्तिकावेषधारिणी**. In आवन्तिका the suffix कन् is used in the sense of 'unknown.' Note the different meanings in which

the suffix क can be used after nouns:—स्वार्थे अज्ञाते कुत्सिते संज्ञायां अनुकम्पायां अल्पे ह्रस्वे etc. Examples in order —बालकः अश्वकः शरीरकं शूद्रकः पुत्रकः तैलकं वृक्षकः etc. Yaugandharāyaṇa is disguised as an ascetic, and Vāsavadattā as a citizen-girl of Avantī. Yaugandharāyaṇa was at pains to retrieve the lost kingdom of his master Udayana. He had heard of a prophecy that Udayana will get back his kingdom after his marriage with the Magadha princess Padmāvatī. Consequently he wanted in the first instance to bring about the marriage between Udayana and Padmāvatī. But it would be impossible so long as Vāsavadattā, his previously wedded wife to whom he was very much attached, was near at hand. He therefore took Queen Vāsavadattā into his confidence and persuaded her to participate in a plan with that end in view. With her consent he got spread the rumour that Queen Vāsavadattā and minister Yaugandharāyaṇa had been burnt in a fire at Lāvāṇaka. Then he took Vāsavadattā to the Magadha country, intending to keep her in deposit with some sage in the penance-grove. This accounts for the advent of both in disguise in the sacred grove adjoining the capital of Magadha. At this stage of the plot the drama begins.

कर्णं दत्त्वा. Yaugandharāyaṇa, on hearing the voice of the two soldiers of the princess's body-guard, applies his ear to hear distinctly the words

pronounced. **दत्वा** Indeclinable past participle of दा to give. Indeclinable past participles are formed by adding त्वा (क्त्वा) to simple roots and य (ल्यप्) to roots prefixed with Upasargas. कथमिहाप्युत्सार्यते. The Indeclinable अपि suggests the impropriety of ordering the people to quit the vicinity in a sacred grove where sages are doing penance. उत्सार्यते, जनः understood. कुतः is to be taken along with त्रासः समुत्पाद्यते at the end of the second foot in the succeeding stanza.

धीरस्य etc. मानार्हस्य धीरस्य जनस्य त्रासः कुतः समुत्पाद्यते. समुत्पाद्यते Passive causal Present tense of पद् with सम् and उद् meaning, 'is caused or produced.' Why is terror caused to such people? जनस्य. The word जन is a collective noun, and hence it has to be rendered as 'persons or people.' How are they? धीरस्य. They are brave. Their minds are not prone to corruption notwithstanding inducements. Kālidāsa defines धीर as follows:—विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः. मानार्हस्य. Further they are deserving of respect from all. आश्रमसंश्रितस्य वसतः. They are residing in cottages, not in palaces or mansions. This shows their indifference to the comforts of residence. वन्यैः फलैः तुष्टस्य. They are contented with the fruits available in the forest for satisfying their hunger. वने भवानि वन्यानि तैः वन्यैः. This shows their indifference to the delicacies of food. वल्कलम् अस्यास्तीति वल्कलवान् तस्य वल्कलवतः. They are clad in tree-barks. Nice

clothes have no attraction for them. The second half of the verse contains another sentence. उत्सिक्तः Proud or haughty. विनयात्, अपेताः पुरुषाः यस्य सः अपेतपुरुषः A master whose servants have swerved from modesty. चलैः भाग्यैः विस्मितः puffed up with fickle fortunes. कः अयं निभृतं इदं तपोवनं (तपसः वनं) आज्ञया ग्रामीकरोति (अग्रामं ग्रामं संपद्यमानं करोति). Who makes this tranquil grove of penance a village by issuing orders? An order for clearance is out of place in this sacred grove. Such an order will be appropriate only in the country-parts where rustics reside. Hence by issuing such orders, a person treats this peaceful atmosphere no better than the backward atmosphere of villages or cities. भो is an interjection, here used to denote sorrow.

Page 4. Feeling mortified at the order of clearance, Vāsavadattā says—आर्य क एष उत्सारयति. Yaugandharāyaṇa replies—यो धर्मादात्मानमुत्सारयति. By the use of the word यः, स उत्सारयति has to be implied. Yaugandharāyaṇa does not exactly know who the person is, but can only state that the conduct of the person concerned, whoever be he, is reprehensible. न ह्येवं वक्तुकामा. Vāsavadattā says that her question was not put with a desire to reproach anybody's conduct. वक्तुं कामः यस्याः सा वक्तुकामा. The Infinitive of purpose तुम् drops its final म् when followed by काम or मनस् in a Bahuvrīhi

compound. Vide Vārtika:—तुं काममनसोरपि. If she has no idea of blaming anybody, the question remains to be answered, why she put the question. अहमपि नाम उत्सारयितव्या भवामीति. It is more a deprecation of the loss of her own status than an accusation of anybody else. अहमपि नाम. Even I whose arrival used to be foreshadowed by similar cries to clear out. उत्सारयितव्या भवामीति to be taken along with वक्तुकामा imported from the previous sentence. अनिर्ज्ञातानि दैवतानि gods unknown or persons exalted as gods who are not known as such. अवधूयन्ते are insulted. तथा परिश्रमः The suffering involved in forsaking the luxuries of the palace and taking to a humble life in disguise as Vāsavadattā has done. परिखेदं नोत्पादयति, does not contribute to grief. यथा अयं परिभवः, as does this insult of being called to clear out.

भुक्तोज्झितः etc. Yaugandharāyaṇa tries to infuse cheer in the mind of Vāsavadattā by recalling that the suffering now undergone by her was courted by her voluntarily and not inflicted on her by anybody else. एष विषयः This matter. The proud status of being preceded by runners crying out 'clear off.' अत्रभवत्या By your esteemed self. (पूर्वं) भुक्तः (पश्चात्) उज्झितः भुक्तोज्झितः enjoyed and then given up. Vide Pāṇini:—पूर्वकालैकजरत्पुराणनवकेवलाः समानाधिकरणेन. The Samāsa is said to be of the स्नातानुलिप्त type.

एषः + विषयः = एष विषयः. In Sandhi सः and एषः drop their final Visarga when followed by a consonant. Vide Pāṇini :—एतत्तदोः सुलोपोऽकोरनञ्समासे हलि.

Page 5. पूर्वं etc. त्वयाऽपि Even by you who now occupy a low status. The Instrumental is used in the Active significance and is to be taken along with गतं. गतं means गमनं. नपुंसके भावे क्तः. त्वया गतं means तव गमनं. अभिमतं wished for (by all). एवं thus. This also modifies the root in गतं. पूर्वं आसीत्. Just as the princess in her walk is now accompanied by retinue and servants running in front bidding the crowd to clear out, you too enjoyed a similar privilege in former days. आसीत् Imperfect, 3rd person singular of अस् to be, 2nd conjugation. Conjugate :—आसीत् आस्तां आसन्, आसीः आस्तं आस्त, आसं आस्व आस्म. भर्तुः विजयेन श्लाघ्यं पुनर्गमिष्यसि. In future also you will walk likewise in a praiseworthy manner when your husband will come back to glory through the recovery of his lost kingdom. The first foot of the verse refers to the past status, and the second foot to the future status of Vāsavadattā. That she will regain her past status with greater glory is substantiated by a general statement in the second half of the verse. कालक्रमेण By the operation of time. जगतः भाग्यपङ्क्तिः the fortunes of the world or of persons. परिवर्तमाना गच्छति goes about in rotation. चक्रस्य अराः, तेषां पङ्क्तिः चक्रारपङ्क्तिः इव Like the array of spokes in a

wheel. Vide parallel :—कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण (Meghasandeśa). The figure of speech is विकस्वर.

काञ्चुकीयः A chamberlain. कञ्चुकं अस्यास्तीति कञ्चुकी. There is no warrant in grammar for adding the suffix ईय (छण्) to कञ्चुकिन्. Vide the following extract from Mahāmahopādhyāya Ganapati Sastri's commentary. कञ्चुकशब्दान्मत्वर्थीयश्छण् मृग्यः । कृशाश्वादित्वकल्पनया वा निर्वृत्तार्थे कथंचिच्छण् साध्यः । कञ्चुकेन हि वैचित्र्यविशेषवता कञ्चुकीत्यधिकारव्यपदेशो निर्वर्तेत इति कृत्वा तद्व्यपदेशिनि निर्वृत्तिरुपचर्यते. संभषक lit., one who barks, is the name of one of the two soldiers who bade the clearance.

परिहरतु etc. भवान् नृपापवादं परिहरतु. Let not the king be made an object of scandal by reason of your indiscreet order. Don't give room for such scandal. It may be asked, 'Where is the question of any scandal? We have been accustomed to enforce the clearance of people in cities whenever we take the princess on her way.' The answer is परुषं आश्रमवासिषु न प्रयोज्यं. आश्रमे वस्तुं शीलं एषामिति आश्रमवासिनः तेषु **आश्रमवासिषु**. In the case of people who habitually live in hermitages; towards sages. **परुषं** harsh utterance. न, प्रयोक्तुं योग्यं **प्रयोज्यं**, does not deserve to be employed. Why should the occupants of hermitages be treated on a different footing from citizens? एते these dwellers in hermitages. **नगरस्य परिभवान् नगरपरिभवान्** विमोक्तुं to avoid the ignominies

prevalent in the city. विमोक्तुं Infinitive of purpose of मुच् with वि. वनं अभिगम्य having resorted to the forest. प्रशस्तं मनः एषामिति मनस्विनः. A noun ending in अस् takes the suffix विन् in the sense of 'possessed of.' Examples:—तेजस्वी ओजस्वी वर्चस्वी. Vide Pāṇini:—अस्मायामेधास्रजो विनिः. वसन्ति They live in forests, caring little for the luxuries of the city and unmindful of bodily comforts simply to be saved from the insults to which the citizens are ordinarily subjected.

Page 6. हन्त The Interjection denotes the joy of Yaugandharāyaṇa at the sagacious pronouncement of the chamberlain. अस्य दर्शनं The intellect of the man who checks the soldiers. विज्ञानेन सह वर्तत इति सविज्ञानं, is characterised by a sound discrimination of good and bad. वत्से Dear girl; child. This term of address is consistent with the role of guardian played by Yaugandharāyaṇa, notwithstanding her status as queen. There is nothing wrong in elderly ministers using such terms of address towards queens who are virtually their wards. Or, the term of address can be justified on the ground that Yaugandharāyaṇa treats the queen as his younger sister and is going to deal with her as such shortly. उपसर्पाव: We approach, used in the sense of 'Let us approach.' तावत् is a mere rhetorical

flourish. एनं refers to the chamberlain. When a person or object mentioned with reference to a particular act is again referred to for predicating some other action by the employment of the word एतद्, it is said to be used in अन्वादेश. And in such cases the letter त् in एतद् changes to न् in the Accusative singular, dual and plural, Instrumental singular and the Genitive and Locative duals. एनं एनौ एनान्, एनेन एनयोः. When अन्वादेश is not intended, no such change takes place. एतं एतौ एतान् etc. In the context the chamberlain has first been referred to by the word अस्य, and again he is referred to by the word एनं. केन (निमित्तेन) कृता किंकृता What for? तपस्विन् इति. The term of address तपस्विन्. गुणः अस्यास्तीति गुणवान् is a term of dignity. खलु Indeed. तु on the other hand. अपरिचयात् Owing to my not being practised to hear such address. मे मनसि to my mind. न श्लिष्यते appears out of tune. The use of श्लिष् in the Ātmanepada is contrary to grammar. Archaic expressions like this are met with in Bhāsa as in Vālmīki and Vyāsa though less often. श्रूयतां Passive Imperative of श्रु 'Let it be heard.' एषा the lady who will shortly come within the range of your eyes. गुरुभिः qualifies अभिहित in अभिहितनामधेयस्य. Our emperor is called Darśaka by elders. Elders are referred to, because it will be improper for a servant to make mention of a king's name direct. अभिहितं नामधेयं यस्य तस्य अभिहितनामधेयस्य,

Whose name is pronounced, adjectival to दर्शकस्य. अभिहित Past passive participle of धा with अभि to speak. Vide Pāṇini:—दधातेर्हिः. नामैव नामधेयं. The particle धेय is added to the nouns नामन्, रूप and भाग in स्वार्थ. Vide Pāṇini:—भागरूपनामभ्यो धेयः. अस्माकं Genitive Plural of अस्मद् 'Of us.' महांश्चासौ राजा च महाराजः. महत् when followed by a Noun qualified by it in a compound becomes महा. राजन् at the end of a Tatpuruṣa compound drops its final न्. Vide Pāṇini:—आन्महतः समानाधिकरणजातीययोः and राजाहःसखिभ्यष्टच्. महाराजश्चासौ दर्शकश्च तस्य महाराजदर्शकस्य The name of the Magadha king is Darśaka. भगिनी sister. पद्मावती is the name of Darśaka's younger sister.

Page 7. **राजगृहं** Rājagṛha remaining in ruins in the village of Rajgir in the district of Gayā was the ancient capital of Magadha founded by King Bimbisāra who abandoned the original capital known as Girivraja. His son Ajātaśatru and then his son Darśaka and his successors continued in the new capital till at last king Udayyi transferred his capitial to Pāṭaliputra. **यास्यति** 2nd Future of या. तत् Indeclinable meaning therefore.

तीर्थोदकानि etc. भवन्तः उपनयन्तु. This is addressed to the sages doing penance in the forest by way of countermanding the indiscreet order of the soldiers in guard. तपसे धनानि **तपोधनानि** Things useful for penance. What are they? तीर्थानाम्

उदकानि तीर्थोदकानि Waters from sacred rivers and the like. समिधः Decline:—समित् समिधौ समिधः. कुसुमानि दर्भान् वनात् स्वैरं उपनयन्तु. स्वैरं freely, adverbial to उपनयन्तु. धर्मः प्रियः यस्याः सा धर्मप्रिया, नृपसुता तपस्विषु धर्मपीडां नहि इच्छेत्. She will not like any harm done to the penance-doers. एतत् the protection of their penance. अस्याः कुलव्रतं It is her vow handed down by heredity.

एवं by Kāku or intonation is to be treated as a question. एषा सा The two words indicate recollection on the part of Yaugandharāyaṇa.

Page 8. **प्रद्वेषः** etc. अस्यां with reference to this Padmāvatī. मे for me. भर्तुः दाराः भर्तृदाराः, भर्तृदाराणाम् अभिलाषः, सोऽस्यास्तीति भर्तृदाराभिलाषी, तस्य भावः भर्तृदाराभिलाषित्वं तस्मात् भर्तृदाराभिलाषित्वात् Owing to my desire to make her my master's wife. The word भर्तृदार is here used in the abstract significance—भर्तृदारत्व, on the principle भावप्रधानो निर्देशः. The word दार is always used in the Masculine plural. Vide Amara:—दाराः पुंसि च भूम्न्येव. अभिलाषिणो भावः अभिलाषित्वं. A noun takes the suffix त्व or ता (तल्) to denote its abstract quality. The abstract noun thus formed will take the neuter gender if it ends in त्व, and the feminine if it ends in ता. Vide Pāṇini:—त्वतलोर्गुणवचने, त्वान्तं क्लीबं तलन्तं स्त्रियाम्. महती स्वता the feeling that it is one's own. स्व is here used in the sense of स्वीय. स्व meaning 'one's own' may be used in any of the three genders

according to the noun it qualifies. स्व meaning 'self' is always neuter, whatever be the gender of the person or object intended. स्व meaning 'kinsman' is masculine. स्व in the sense of wealth or property can be used either in the masculine or in the neuter. The above four meanings and the rules as to gender are set out in the following extract from Amarakośa:—स्वो ज्ञातावात्मनि स्वं त्रिष्वात्मीये स्वोऽस्त्रियां धने. स्व is a pronoun in all meanings except kinsman and wealth. Vide Gaṇasūtra :—स्वमज्ञातिधनाख्यायाम्. After स्वता, अस्ति is understood on the principle that in all sentences where no predicate is used अस्ति or भवति is understood. Vide Mahā Bhāṣya :—अस्तिर्भवन्तीपरोऽप्रयुज्यमानोऽप्यस्ति. The great affinity which Yaugandharāyaṇa feels for Padmāvatī is substantiated by a general statement set out in the first half of the verse :—प्रद्वेषो बहुमानो वा संकल्पादुपजायते. The root जन् 4th conjugation, Ātmanepada, takes the substitute जा in all conjugational tenses. Vide Pāṇini :—ज्ञाजनोर्जा.

राज्ञो दारिका राजदारिका, a princess. भगिनिकायाः स्नेहः भगिनिकास्नेहः a sister's affection. परिवारेण सह वर्तत इति सपरिवारा. The Indeclinable सह combines with a noun in the Instrumental case governed by it in a Bahuvrīhi compound, and सह precedes the noun and optionally undergoes the change to स. Vide Pāṇini —वोपसर्जनस्य. एतु एतु भर्तृदारिका. एतु Imperative mood, 3rd person singular of इ to go, 2nd conjugation,

Parasmaipada. The repetition of the word एतु shows that the servant-maid leads the way for Padmāvatī. इदमाश्रमपदं प्रविशतु. The subject भर्तृदारिका is to be imported from the previous sentence. उपविष्टा तापसी. उपविष्ट formed from विश् with उप. Roots ending in श् substitute ष् for श् when followed by the suffix त. Vide Pāṇini:—व्रश्चभ्रस्जसृजमृजयजराजभ्राजच्छशां षः. शोभनं आगतं स्वागतं is to be treated as a question through Kāku or intonation. Is your coming attended by happiness?

Page 9. जाते means वत्से. स्वगेहं suggests the extreme cordiality of reception offered by the female sage to the Princess. भवतु Let it be as you said. The Tāpasī has stated that the sacred grove is one's own home for guests. भवतु shows the acceptance of the reception. The repetition of the word भवतु shows that the invitation is at once accepted and there is no further need for using words in that behalf. विश्वस्ता confident. Padmāvatī says she feels as confident in the sacred cottage as in her own home. भद्रे From what follows it is to be inferred that this is addressed to the servant-maid and not to Padmāvatī. भद्रमुख is a term by which elderly people generally refer to their kings. Here it refers to Darśaka, the king of Magadha. भगिनिकां refers to Padmāvatī. कश्चिद्राजा वरयति is to be treated as a question by Kāku.

Page 10. प्रद्योत is the king of Ujjain and father of Vāsavadattā. दारकस्य कारणात् for the sake of his son. दूतसंपातं करोति sends messengers. Pradyota's son solicits the hand of Padmāvatī. आत्मनः इयं आत्मीया one's own relation. This is so stated, because Pradyota's son is Vāsavadattā's brother. इयं आकृतिः This personality of Padmāvatī. अर्हा is deserving, अस्य बहुमानस्य of this honour viz., the solicitation of her hand on behalf of Pradyota's son. उभे राजकुले Both the royal families of Magadha and Ujjain. महत्तरे + इति = महत्तरे इति. Words of the dual number ending in ई, ऊ or ए do not coalesce with a following vowel in Sandhi. They do not undergo any change. Vide Pāṇini :—ईदूदेद्द्विवचनं प्रगृह्यम्. आर्य This is addressed to the chamberlain. किं दृष्टो मुनिजनः Did you meet the sages? For what purpose? Not for obliging them. But for obliging ourselves. आत्मानं अनुग्रहीतुं To invite their blessings. Hence the root ग्रह् with अनु is used not in the ordinary sense of 'bless,' but in the sense of 'cause to bless.' In effect अनुग्रहीतुं means अनुग्राहयितुं. This is an instance of what is known as अन्तर्भावितणिच्क-प्रयोग of roots. ग्रहीतुं Infinitive of purpose of the root ग्रह्. The initial augment इ (इडागम) of suffixes like त्वा, त and तुम् becomes long when added to the root ग्रह्. Vide Pāṇini :—ग्रहोऽलिटि दीर्घः उपनिमन्त्र्यतां Passive Imperative. Let the sages be pressed to accept our invitation.

Page 11. शृण्वन्तु The root श्रु of the 5th conjugation changes to शृ in all conjugational tenses. विस्रम्भेण through acquaintance. उत्पादितः विस्रम्भः यस्याः सा उत्पादितविस्रम्भा. Here विस्रम्भ means affection. धर्मार्थं means धर्माय. In the Dative significance the word अर्थं may be added on to a noun instead of the Dative suffix, and the word thus formed is an Indeclinable. अर्थेन with riches to be offered. उपनिमन्त्रयते implores to accept. The object युष्मान् is understood.

कस्य etc. An announcement is made on behalf of the princess that she is ready to give the sages whatever they want. कस्य कलशेन अर्थः Who wants a pitcher? अर्थः means प्रयोजनं. कः वासः मृगयते Who wants clothes? निश्चितं अनतिक्रम्य यथानिश्चितं, an instance of Avyayībhāva compound. In conformity with Śāstraic injunctions. दीक्षां The vow of studying Vedas and Vedāṅgas under a guru. पारितवान् One who has finished. किं पुनः इच्छति. What does he wish for? तत् has to be implied as an object of इच्छति by reason of यत् in the adjectival clause. गुरोः देयं यत् भवेत् that which may have to be given as गुरुदक्षिणा. दातुं योग्यं देयं. The offer of these things to sages is stated in the third foot of the verse to be made with a view to obliging the donor rather than the donees. धर्मे अभिरामः येषां ते धर्माभिरामाः, तेषां प्रिया धर्माभिरामप्रिया One who loves people bent on doing Dharma. नृपात् जायत इति नृपजा

king's daughter. इह In this sacred grove. आत्मनः अनुग्रहः तं आत्मानुग्रहं इच्छति. यत् (वस्तु) यस्य समीप्सितं अस्ति. आप्तुं इष्टं ईप्सितं desiderative of आप्. तत् (सः) वदतु. Let each one speak out what he wants. किं कस्य अद्य दीयतां. What is to be given and to whom? दीयतां Passive Imperative of दा.

हन्त Interjection denoting joy. दृष्ट उपायः A way is seen. Yaugandharāyaṇa has been longing for an opportunity of entrusting Vāsavadattā to the care of some person. When the announcement of Padmāvatī is made, he takes the opportunity of putting forward his request. अहं, अर्थयत इति अर्थी. I have a request to make.

Page 12. **दिष्ट्या** Indeclinable meaning fortunately. संतुष्टाः तपस्विजनाः यस्मिंस्तत् संतुष्टतपस्विजनं Where sages live in contentment. आगन्तुक A new-comer. अनेन भवितव्यं This one must be. प्रोषितः भर्ता यस्याः सा प्रोषितभर्तृका One whose husband is in exile. कंचित्कालं Accusative of time modifying परिपाल्यमानां.

कार्यं etc. अर्थैः by riches. कार्यं use. नैव There is none. मम to me, is suggested by implication. भुज्यन्त इति भोगाः तैः भोगैः by objects of enjoyment. अपि कार्यं न. Similarly वस्त्रैः कार्यं न. कषायेण रक्तं वस्त्रं काषायं = कषाय + अण्. Vide Pāṇini :—तेन रक्तं रागात्. The red robes of an ascetic. वृत्तिहेतोः for the sake of a living. अहं न प्रपन्नः I have not taken to asceticism out of love for

an easy living. प्रपन्न = प्र-पद् + त. The suffix त (क्त) added to roots ending in द् becomes न, and the final द् of the root also becomes न्. Vide Pāṇini :—रदाभ्यां निष्ठातो नः पूर्वस्य तु दः. Examples:—अद् अन्न, खिद् खिन्न, छिद् छिन्न, तुद् तुन्न, नुद् नुन्न, भिद् भिन्न, विद् विन्न, सद् सन्न, स्विद् स्विन्न. वृत्तिहेतोः प्रपन्नः. The word हेतु takes the Genitive case when the relation of causality is intended with reference to an action conveyed by a predicate governing the same. Vide Pāṇini :—षष्ठी हेतुप्रयोगे. धीरा Possessed of a sturdy character or proficient in learning. दृष्टः धर्मप्रचारः यया यस्यां वा दृष्टधर्मप्रचारा Who realises the course of Dharma or in whom Dharma holds its sway. इयं कन्या refers to Padmāvatī. मे भगिन्याः चारित्रं रक्षितुं शक्ता. This maiden is competent to protect the character of my sister. Otherwise, I would not have even made this request.

Page 13. हं indicates slight resentment. इह in the hands of this maiden. मां, निक्षेप्तुं कामः यस्य सः निक्षेप्तुकामः. भवतु. Let Yaugandharāyaṇa have his own way. क्रमं अविचार्य, without deciding upon its propriety. न करिष्यति. He will not do it. करिष्यति. Though कृ is an अनिट् root, the augment इ is laid down in the 2nd Future. Vide Pāṇini :—ऋद्धनोः स्ये. अभ्यर्थना application, request.

सुखं etc. अर्थः सुखं दातुं (शक्यः) भवेत् Wealth is easy to give. प्राणाः सुखं दातुं (शक्याः) भवेयुः It is easy

to give up one's life. The word प्राण and its synonyms are always used in the Masculine plural. Vide Amara:—पुंसि भूम्न्यसवः प्राणाः. तपः सुखं (दातुं शक्यं भवेत्) Likewise it will be easy to assign one's penance to another. अन्यत्सर्वं सुखं (दातुं शक्यं भवेत्) Similarly everything else. किंतु understood. न्यासस्य रक्षणं The protection of a charge committed to our trust. दुःखं is difficult of accomplishment. कथं प्रतिजानीमः How can we undertake this responsibility?

Page 14. भवत्या अभिहितम् एतत् refers to the declaration of Padmāvatī that the request of the ascetic should be complied with, particularly in view of her previous announcement सत्यं वदितुं शीलम् अस्या इति सत्यवादिनी. का गतिः What other go? गति = गम् + ति (क्तिन्) a suffix in the abstract significance. Vide Pāṇini:—स्त्रियां क्तिन्. मन्दः भागः (भाग्यं) यस्याः सा मन्दभागा One possessed of a low fortune, refers to Vāsavadattā.

Page 15. भवतु भवतु This is said in acceptance of Vāsavadattā's approach. आत्मनः इयं आत्मीया. ईदृशी Feminine form of ईदृश. अयमिव पश्यति (ज्ञानविषयो भवति) ईदृक् ईदृशः ईदृक्षः. Other examples:—For तद्—तादृक् तादृश तादृक्ष; for यद्—यादृक् यादृश यादृक्ष; for एतद्—एतादृक् एतादृश एतादृक्ष; for समान—सदृक् सदृश सदृक्ष; for किं—कीदृक् कीदृश कीदृक्ष; for अस्मद् in the singular—मादृक् मादृश मादृक्ष; for अस्मद् in the plural—अस्मादृक् अस्मादृश अस्मादृक्ष; for युष्मद् in the singular—त्वादृक् त्वादृश त्वादृक्ष; for युष्मद् in

the plural—युष्मादृक् युष्मादृश युष्मादृक्ष; for भवत्—भवादृक् भवादृश भवादृक्ष, for अन्यद्—अन्यादृक् अन्यादृश अन्यादृक्ष. The suffixes added are respectively क्विन्, कञ् and क्स. Vide Pāṇini:—त्यदादिषु दृशोऽनालोचने कञ्च and Vārtika—क्सोऽपि वाच्यः. अनुभूतं सुखं यया सा अनुभूतसुखा. One that has enjoyed happy days. हन्त भोः indicates the joy of relief. भारस्य अर्धं one half of the responsibility. अर्ध in the masculine denotes a portion, and in the neuter it denotes a moiety. Vide Amara:—भित्तं शकलखण्डे वा पुंस्यर्धोऽर्धं समेंऽशके. अवसितं finished=अव–सो+त. The roots दो, सो, मा and स्था change their final vowel to इ before the suffixes त, त्वा etc. Vide Pāṇini:—द्यतिस्यतिमास्थामित्ति किति. Examples:—दो दित, मा मित, स्था स्थित. One half of the duty of Yaugandharāyaṇa is over. He has entrusted Vāsavadattā to proper custody. The remaining half consists of the steps to be taken to bring about the matrimony of Udayana and Padmāvatī. तत्रभवतीं उपनयतः, स्वामिने understood. विश्वासस्थानं guarantor. Padmāvatī will give conclusive assurance about Vāsavadattā's character.

पद्मावती etc. नरपतेः=नराणां पत्युः. पति at the end of a compound is to be declined like हरि. Vide Pāṇini:—पतिः समास एव. महिषी crowned queen, not a भोगिनी. भवित्री, is bound to become. Hence her testimony will have the highest value. The infallibility of this prediction of seers is established by a reference to a previous prediction of theirs which has come

to pass. यैः प्रथमं प्रदिष्टा विपत्तिः अथ (अस्माभिः) दृष्टा. यैः refers to the astrologers. प्रथमं formerly, i.e., long before anybody had even a scent of the present calamity. प्रदिष्टा prophesied. अथ afterwards, long after the prophecy. दृष्टा, has been actually witnessed by us. तेषु प्रत्ययः तस्मात् तत्प्रत्ययात् Out of reliance in them (their predictions). इदं कृतं. इदं refers to the entrustment of Vāsavadattā into Padmāvatī's hands. हि because. विधिः Fate. सुपरीक्षितानि put to test. सिद्धानां वाक्यानि सिद्धवाक्यानि The statements of those who know the past, present and future. उत्क्रम्य न गच्छति does never tansgress.

Page 16. ब्रह्म चरितुं शीलम् अस्येति ब्रह्मचारी lit., one who studies Vedas. The entry of the bachelor is intended to serve a double purpose, one that of inducing love for Udayana in the mind of Padmāvatī, secondly to console Vāsavadattā by the good tidings about Udayana's welfare. मध्यं अह्नः or मध्यं च तत् अहश्च मध्याह्नः. Vide Pāṇini:—अह्नोऽह्न एतेभ्यः and रात्राह्नाहाः पुंसि. विश्रमयिष्ये I will give rest. आत्मानं to myself, understood. तथाहि is used when a preceding statement is sought to be established by an ensuing passage.

विस्रब्धं etc. The characteristics of a penance-grove are referred to in this verse. देशे आगतः प्रत्ययः येषां ते देशागतप्रत्ययाः with confidence due to the familiarity

of sites. (अत एव) अचकिताः free from fear हरिणाः विस्रब्धं चरन्ति The deer roam about confidently. दयया रक्षिताः दयारक्षिताः tended with compassion. सर्वे वृक्षाः all the trees. पुष्पाणि च फलानि च पुष्पफलानि, an instance of Dvandva compound. तैः पुष्पफलैः. समृद्धाः विटपाः येषां ते समृद्धविटपाः contain branches abounding in flowers and fruits. The compassionate protection of trees consists in their being grown with water poured at the basin and the like measures or in the non-plucking of fruits and flowers. Compare the idea in नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्. कपिलानि, गवां कुलानि धनानीव गोकुलधनानि Like precious treasures, herds of cattle, especially the ruddy cows, are found in plenty. The red-coloured cow is said to be purificatory by its mere presence. Vide Smṛti :—अग्निश्चित्कपिला सत्री राजा भिक्षुर्महोदधिः। दृष्टमात्राः पुनन्त्येते. भूयिष्ठं adverbial to सन्ति understood. अतिशयेन बहु भूयिष्ठं. बहु Positive, भूयस् or बंहीयस् Comparative, भूयिष्ठ or बंहिष्ठ Superlative. क्षेत्राणि आसु सन्तीति क्षेत्रवत्यः, ता न भवन्तीति अक्षेत्रवत्यः The regions all round do not consist of lands brought under cultivation. No paddy fields and the like which are the general resort of villagers. निःसंदिग्धं Undoubtedly. इदं तपोवनं This is a penance-forest. The most conclusive proof for the same comes last. अयं धूमः, बहवः आश्रयाः यस्य सः बह्वाश्रयः. Yonder issues forth smoke from a hundred places. This indicates the due performance of Agnihotra by the sages dwelling in the forest.

Page 17. प्रविश्य. अये shows his astonishment at seeing the chamberlain, a citizen, not a penance-doer or other folks of the hermitage. अन्यतो विलोक्य The bachelor turns his eyes in another direction in order to avoid the sight of citizens. अथवा तपस्विजनोऽप्यत्र. When he casts his glance in the other direction, the bachelor finds there are also the venerable penance-doers. निर्दोषमुपसर्पणं. Accordingly, he goes further inside the cottage. अये स्त्रीजनः But again he is confronted with another evil *viz.*, the sight of Padmāvatī and the other ladies. हं indicates resentment at the sight of a stranger.

Page 18. आचम्य. आचमन consists in thrice sipping water with mantras and touching the sense-organs with water for purification. कुतः आगम्यते Impersonal form of गम् with आ, भवता understood. In Sanskrit there are three forms in which a predicate can be used—कर्तरिप्रयोग or the Active voice, कर्मणिप्रयोग or the passive voice, and भावेप्रयोग or the Impersonal form. सकर्मकधातुs or Transitive verbs can be used either in the Active or in the Passive voice. अकर्मकधातुs or Intransitive verbs can be used either in the Active voice or in the Impersonal form. The Impersonal form resembles the Passive voice in form, and it denotes mere action. भवानागच्छति in the Active voice can be rendered into भवता आगम्यते in the Impersonal form. Note that the predicates in the Impersonal form

can be employed only in the 3rd person singular in the respective tenses. For example, त्वं गच्छसि, युवां गच्छथः and यूयं गच्छथ when rendered in the भावेप्रयोग will be changed to त्वया गम्यते, युवाभ्यां गम्यते and युष्माभिः गम्यते. अधिष्ठानं residence. राजगृहतः, अस्मि Indeclinable reading like a predicate—तिङन्तप्रतिरूपकमव्ययं in the sense of अहं (आगच्छामि). श्रुतिविशेषणार्थं for improving the previously acquired Vedic knowledge by learning its meaning and import scientifically. वत्सभूमौ लावाणकं नाम (यः) ग्रामः तत्र उषितवान् Past active participle of वस्, अस्मि.

Page 19. अथ परिसमाप्ता विद्या. अथ is a particle of interrogation. न खलु तावत्. The studies are not yet over. ततस्ततः is a question by reason of Kāku.

Page 20. तस्मिन्, मृगयया निष्क्रान्ते मृगयानिष्क्रान्ते Locative Absolute. दग्धा Past passive participle of दह्. अभ्यवपत्तुकामः with the object of rescuing her from the danger of fire. Vide Kauṭilya :—व्यसनसाहाय्यमभ्यवपत्तिः Arthaśāstra II-10-28.

Page 21. अनुक्रोशेन सह वर्तत इति सानुक्रोशः, तस्य भावः सानुक्रोशत्वं. शरीरेण उपभुक्तानि शरीरोपभुक्तानि used on her person. दग्धानि च तानि शेषाणि च दग्धशेषाणि partly burnt and partly otherwise. सकाम इदानीमार्ययौगन्धरायणो भवतु. Because this calamity is due to the schemes of Yaugandharāyaṇa. रोदिति. The roots रुद् स्वप् श्वस् अन् and जक्ष् take the augment इ before the terminations beginning with any consonant except

य in all conjugational tenses. Vide Pāṇini :— रुदादिभ्यः सार्वधातुके. Conjugate :—रोदिति रुदितः रुदन्ति, रोदिषि रुदिथः रुदिथ, रोदिमि रुदिवः रुदिमः.

Page 22. अथ किं is a pair of Indeclinables meaning 'yes.' प्रतिलब्धा संज्ञा येन सः **प्रतिलब्धसंज्ञः** regained his consciousness. **ध्रियते** Present tense of धृ. (धृङ् अवस्थाने). Roots ending in ऋ substitute रिय् for ऋ before the sign अ of the 6th conjugation. Vide Pāṇini :—रिङ् शयग्लिङ्क्षु. हा प्रियशिष्ये Udayana refers to Vāsavadattā as śiṣyā, because he taught her to play the lute.

Page 23. **नैवेदानीं** etc. इदानीं At present, when the misery of Udayana is thought of. चक्रवाकाः a species of birds which abnormally feel the pangs of separation. तादृशाः नैव, do not belong to the stamp of Udayana. Udayana's misery in separation has far exceeded that of Cakravāka birds. **स्त्रीविशेषैः वियुक्ताः** separated from ladies of superior merit like Indumatī, Sītā etc. अन्येऽपि Other husbands—Aja, Rāma and the like. **नैव** तादृशाः, cannot be ranked along with Udayana. Udayana's grief of separation has surpassed that of all other lovers in separation. **सा स्त्री धन्या** Fortunate is that lady. यां भर्ता तथा वेत्ति, whom her lord esteems thus. **वेत्ति** Present tense. Conjugate :—वेत्ति वित्तः विदन्ति, वेत्सि वित्थः वित्थ, वेद्मि विद्वः विद्मः. Note the following alternative forms throughout

—वेद विदतुः विदुः, वेत्थ विदथुः विद, वेद विद्व विद्म. Vide Pāṇini:—विदो लटो वा. दग्धापि सा भर्तृस्नेहाददग्धा.

दृढं qualifies प्रयत्नवान्. दृढ = दृह् + त. Vide Pāṇini:—दृढः स्थूलबलयोः. अतिशयितः प्रयत्नः अस्यास्तीति प्रयत्नवान् = प्रयत्न + मतुप्. As to the several meanings of the suffix मतुप्, vide the following Vārtika:—भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने। संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादयः॥. Vide Bālamanoramā thereon:—भूमा–बहुत्वं–यथा गोमान् यवमान्। निन्दायां—ककुदावर्तिनी कन्या। प्रशंसायां—रूपवान्। नित्ययोगे—क्षीरिणो वृक्षाः। अतिशायने—उदरिणी कन्या। संसर्गे—दण्डी छत्री। All this is discussed under Pāṇini:—तदस्यास्त्यस्मिन्निति मतुप्.

अनाहारे etc. The words स हि are to be taken along with परिचरति in the verse. स हि Rumaṇvān. दिवा वा रात्रौ वा. वा is here used in the sense of समुच्चय or co-ordination. Day and night. यत्नैः नरपतिं परिचरति, strenuously attends on the king. The method of attendance is amplified in the rest of the verse. आहारस्य अभावः अनाहारः तस्मिन् अनाहारे तुल्यः. If the king fasts, Rumaṇvān also fasts. प्रततेन रुदितेन क्षामं वदनं यस्य सः प्रततरुदितक्षामवदनः. Rumaṇvān's face is languid through incessant weeping. शरीरे संस्कारं The beautification of the person—bath, dressing, decking etc. नृपतेः समं दुःखं यस्मिन् कर्मणि तद्यथा भवति तथा नृपतिसमदुःखं adverbial adjunct to परिवहन्. Rumaṇvān's body exhibits a misery equal to that of the king. The climax is described in the fourth foot. नृपः

प्राणान् सद्यस्त्यजति यदि If the king ends his life all of a sudden. तस्यापि उपरमः Rumaṇvān's end is inevitable.

Page 24. महतो भारः महद्भारः तं महद्भारं The burden that can be borne only by a great man; in effect, any onerous responsibility.

सविश्रमः etc. अयं भारः This burden, the burden borne by me of protecting the person of the queen. विश्रमेण सह वर्तत इति **सविश्रमः**, has got an end. When the queen has been committed to the care of Padmāvatī, my duty has come to an end. तस्य श्रमस्तु प्रसक्तः Whereas Rumaṇvān's labour is a continuous one, because he has to attend on the king till our object is realised. हि because. तस्मिन् सर्वम् अधीनं. Everything depends on him. अधीन = अधि + ईन (ख). Vide Pāṇini :—अषडक्षाशितङ्ग्वलंकर्मालम्पुरुषाध्युत्तरपदात्खः. यत्राधीनो नराधिपः On whom the king depends for his very existence.

पर्यवस्थापितः restored to his normal condition. This is to be treated as a question by intonation. इह तया सह हसितं and the following phrases ending with इह तया सह शयितं reproduce the words of lamentation uttered by the king. हसितं, कथितं, पर्युषितं, कुपितं and शयितं are examples of the Past passive participial suffix त used in the Impersonal significance. पर्युषितं = परि-वस् + त.

Page 25. अमात्यैः ग्रामात् अपक्रान्तं The ministers emerged out of the village. निष्क्रान्ते राजनि When the

king has gone out. प्रोषितानि नक्षत्राणि चन्द्रश्च यस्मात्तत् प्रोषितनक्षत्रचन्द्रं नभ इव. Like the sky from which the stars and the moon have disappeared. प्रशस्यते Passive present of शंस् with प्र to praise. अपरा स्त्री तस्य हस्तं किं नु खलु गमिष्यति. Will any other woman be able to come into his hands? This question put by the servant to the maiden Padmāvatī at a time when Udayana had lost his wife sows the seed for the love of Padmāvatī towards Udayana. मम हृदयेनैव सह मन्त्रितं. My mind was thinking of the same matter. The Ceṭī's utterance falls in line with my thought.

Page 26. आपृच्छामि I take leave of you. The root प्रच्छ् takes the Ātamanepada terminations when prefixed with आ. Vide Vārtika:—आङि नु-प्रच्छयोः. The use of Parasmaipada in the context is archaic. भवन्तौ Accusative dual. The dual number is used, having in view the chamberlain and Yaugandharāyaṇa. गच्छामः. The plural is used in the sense of Royal we. In the place of गच्छामः, there is another reading साधयामः which has the same meaning. तावत् is used in the sense of 'now' or as a mere rhetorical flourish. गम्यतां Imperative of गम् in the Impersonal form. त्वया or भवता is understood. अर्थस्य सिद्धिः तस्यै अर्थसिद्धये for realising our purpose viz, that of promoting your Vedic education. तथास्तु. This phrase is generally used when a person receives the

blessings of elders. निष्क्रान्तः The bachelor makes an exit, the twofold purpose for which he was introduced on the scene having been accomplished. आर्येण विना. The Indeclinable विना meaning 'without' governs a noun in the Accusative, Instrumental or Ablative case. Vide Pāṇini :— पृथग्विनानानाभिस्तृतीयान्यतरस्याम्. उत्कण्ठिष्यति. The root कण्ठ् (कठि) belongs to the Ātmanepada. Its use here in the Parasmaipada is archaic. Perhaps a justification can be spelled out on the ground अनुदात्तेत्त्वप्रयुक्तमात्मनेपदमनित्यम्.

Page 27. गच्छतु. The chamberlain permits Yaugandharāyaṇa disguised as an ascetic to go his own way on the assurance that Padmāvatī will look after his sister. पुनर्दर्शनाय, to meet again. This suggests a request that the ascetic should come again to take back his sister, प्रवेष्टुं Infinitive of purpose of विश् with प्र to enter. आर्ये वन्दे. In taking leave of the female hermit, Padmāvatī salutes her. वन्दे तावदहं. Likewise Vāsavadattā also bows to the female sage. अचिरेण भर्तारं समासादय. May you get back your husband ere long. अनुगृहीताऽस्मि I have been blessed. Note that Padmāvatī made no such remark, of course owing to a maiden's shyness.

Page 28. संप्रति हि is to be taken along with the succeeding stanza.

खगाः etc. This verse describes the sunset. खे गच्छन्तीति खगाः birds, for they fly in the sky. वासं वासेन वा उपेताः Birds have come back to their nests. मुनिजनः सलिलं अवगाढः = अव-गाह् + त. The sages are taking their evening-bath. प्रदीप्तोऽग्निर्भाति. The fire is ablaze, the fire of the evening Agnihotra. धूमः मुनिवनं प्रविचरति. This also refers to the evening homa. अपिच moreover. दूरात्परिभ्रष्टः having sunk far low in the sky. असौ रविः, संक्षिप्तानि किरणानि यस्य सः संक्षिप्तकिरणः contracting his rays. रथं व्यावर्त्य holding back his chariot, restraining its speed. शनैः Indeclinable meaning slowly. The slovenliness of the Sun's gait at the sunset is well known. अस्तशिखरं प्रविशति alights at the top of the sunset mountain.

End of the First Act.

THE SECOND ACT

Towards the end of the First Act the seed has been sown for the love of Padmāvatī towards Udayana. The Second Act deals with the gradual development of that love, the betrothal of Padmāvatī to Udayana by her brother Darśaka, king of Magadha, and the busy preparations for the celebration of the wedlock. The growth of Padmāvatī's love towards Udayana ever since

she heard of him is brought out in this Act by means of a conversation in which Vāsavadattā, Padmāvatī and her two maid-servants and nurse participate. The Act proper begins with the entry of Padmāvatī playing at the ball. As a prelude to that, the poet has prefixed the Act with a Praveśaka which consists of a Ceṭi's monologue which indicates the entry of Padmāvatī. A special feature of this Act is the total absence of Sanskrit. The whole conversation is carried on in Prākṛt. And a further special feature is the total lack of verse, the whole Act running in prose.

Page 29. **ततः प्रविशति चेटी.** The Ceṭī comes in search of Padmāvatī.. कुञ्जरिके Vocative. Kuñjarikā is the name of another maid-servant of Padmāvatī. Kuñjarikā does not enter the stage. She is presumed to be behind the scenes. The reason why Kuñjarikā is not actually introduced on the stage is that the only purpose that could be served thereby is adequately fulfilled by the device of आकाशभाषित. The repetition of the vocative Kuñjarikā indicates the hurry of the Ceṭī that has entered the stage or her anxiety to attract the other's attention. कुत्र कुत्र भर्तृदारिका पद्मावती. This is the question put to Kuñjarikā by the Ceṭī on the stage. किं भणसि. Expressions like this are generally employed when introducing an Ākāśabhāṣita. Ākāśabhāṣita has been defined in

Daśarūpaka as follows:—

किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् ।
श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ॥

This device is resorted to in dramas whenever a character calls out for somebody outside the stage or addresses him or puts questions to him, pretends to receive reply from him by adding किं ब्रवीषि—Do you say so, or what do you say? एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडति. This represents the pretended reply of Kuñjarikā. यावद्भर्तृदारिकामुपसर्पामि This gives expression to the line of action adopted by the servant-maid on hearing the whereabouts of Padmāvatī from Kuñjarikā who has given information from behind the stage. अम्मो is an Interjection denoting hurry. इयं भर्तृदारिका Here is the princess. उत्कृता कर्णचूलिका येन तेन उत्कृतकर्णचूलिकेन adjectival to मुखेन. उत्कृत raised. कर्णचूलिका a kind of ear-ring. For avoiding the dashing of the pendent ear-rings in the face while playing at the ball, Padmāvatī had raised and fixed them on the upper edge of her ears. व्यायामेन संजातैः स्वेदबिन्दुभिः विचित्रितेन व्यायामसंजातस्वेदबिन्दुविचित्रितेन. Her face is filled with drops of sweat due to exercise.

Page 30. परिश्रान्तेन रमणीयं दर्शनं यस्य तेन परिश्रान्तरमणीयदर्शनेन. Her very fatigue has imparted fresh beauty to her face. मुखेन, उपलक्षिता understood, characterised by such a face. क्रीडन्ती Feminine present participle

of क्रीड् to play. इत एव here only. इतः = इदम् + तस् (सप्तम्यर्थे तसिः). आगच्छति. Vide Pāṇini: —इषगमियमां छः. यावदुपसर्प्स्यामि. यावत् is a mere rhetorical flourish. उपसर्प्स्यामि, 2nd future, 1st person singular of सृप् with उप to approach. निष्क्रान्ता. Here ends the Praveśaka.

हला is a term of address towards a female friend in dramas. Vide Amara :—हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति. Vāsavadattā, being a senior, addresses Padmāvatī by the term हला, whereas the latter addresses the former as आर्ये. एष ते कन्दुकः. Vāsavadattā picks up the ball slipped out through negligence and offers it to Padmāvatī to continue the play. आर्ये This is addressed to Vāsavadattā. इदानीं, एतत् परिमाणं अस्येति एतावत् So far, adverbial adjunct to भवतु. No more play. The subject कन्दुकक्रीडनं is understood. अधिकं संजातः रागः ययोस्तौ अधिकसंजातरागौ Padmāvatī's hands have become intensely red, due to the ball-play. परस्य इमौ परकीयौ इव, like another's. Padmāvatī's hands have become so much tired that she cannot control them at her will as if they were the hands of somebody else. The word राग in the context faintly suggests her love for Udayana. The word परकीयौ somewhat strengthens the suggestion. The hand of Padmāvatī is no longer her own, but belongs to Udayana through love.

Page 31. **क्रीडतु** The repetition conveys frequency or intensity. Vide Pāṇini :—नित्यवीप्सयोः.

कन्याभावेन रमणीयः कन्याभावरमणीयः अयं कालः This youthful age of yours happily characterised by maidenhood. निर्वर्त्यतां, क्रीडनेन understood. This statement of the Ceṭī suggests that Padmāvatī's wedlock is fast approaching. मां अपहसितुमिव, as if to mock at me. किं निध्यायसि. Why do you observe me? नहि नहि, no, not for the sake of making fun. अधिकं अद्य शोभते, भवती understood. This is the reason for my eyeing you closely. But Vāsavadattā presently indulges in fun. ते अभितः All around you, on all sides वरमुखं The face of the person that is fit to be your bridegroom. पश्यामीव I visualise, as it were. Owing to your peculiar beauty to-day all your limbs will attract the eyes of the person whom you love. An alternative meaning is also suggested by Mahāmahopādhyāya Gaṇapati Sastri. ते अभितः, वराणां मुखं वरमुखं पश्यामीव I imagine the faces of suitors all round you. अपेहि Be off. Padmāvatī says this in indignation at the fun made by Vāsavadattā. मा अपहस. The verb governed by मा takes the Aorist termination according to Pāṇini :—माङि लुङ् The use of the Imperative here is to be justified by presuming that the particle मा used here is different from माङ् though the form and the meaning are the same. The fun employed by Vāsavadattā and Padmāvatī's indignant remark are distinct stages in the growth of love depicted in this Act. एषास्मि तूष्णीका Lo, I shall keep quiet.

भविष्यन्ती महासेनवधूः भविष्यन्महासेनवधूः Nominative of address meaning the future daughter-in-law of Mahāsena. This vocative is employed for examining the heart of Padmāvatī more closely.

Page 32. This leads Padmāvatī to question who is Mahāsena. उज्जयिन्यां भवः उज्जयिनीयः Pradyota is the name of the king of Ujjain. The name Mahāsena was got by him as a result of the vast magnitude of his armies. This information given by Vāsavadattā elicits the remark of the Ceṭī that the princess does not wish to form such an alliance. अथ If so. केन खलु With whom ? अभिलषति does she wish for. संबन्धं, alliance, is the object understood.

Page 33. आर्यपुत्रं भर्तारमभिलषति is stated as a mere statement of fact and shows the magnanimity of Vāsavadattā in ruling out all feelings of ill-will towards a co-wife. सानुक्रोश इति (हेतोः understood). अयं जनः refers to अहं. एवं through the same reason, i.e., because he is possessed of compassion. उन्मादितः, was maddened. यदि स राजा विरूपो भवेत् If that king is ugly. किं क्रियतां What is to be done, understood. नहि नहि, no, not at all, he is not ugly. Vāsavadattā unwittingly makes the remark दर्शनीय एव. On the other hand he is only handsome. This leads to Padmāvatī's query how she knew him. समुदाचारः The limits imposed by herself. अतिक्रान्तः has been transgressed. Vāsavadattā

traces her account of Udayana's handsomeness to the general talk in Ujjain.

Page 34. सौभाग्यं means that quality of a person which elicits, commands, and keeps sustained the admiration and love of his or her sweetheart.

ततः प्रविशति धात्री. Up to the entry of the nurse on the stage the love of Padmāvatī for Udayana has been developed through her conversation with Vāsavadattā and Ceti step by step and may now be said to have reached its height. What now remains to be done is the celebration of the wedlock for which the initiative will have to be taken by Darśaka. So Darśaka's appreciation of Padmāvatī's love for Udayana, his actual offer of Padmāvatī's hand to Udayana and Udayana's acceptance of the same are the three incidents brought out in the rest of the Act. दत्ता असि You have been given. दर्शकेन, by Darśaka, understood. उदयनाय to Udayana. The gift referred to is not the actual gift, but only वाग्दान or betrothal. Hence जयतु भर्तृदारिका in the context is not a mere observance of etiquette but is laden with special significance. The cryptic utterance of दत्तासि suggests that Darśaka—the giver, Udayana—the acceptor and Padmāvatī—the object of gift, are all of one mind. No doubt the growth of Padmāvatī's love towards Udayana has been traced from stage to stage by the poet, but the reciprocal process of Udayana's love

for Padmāvatī, it may be noticed, has not been similarly traced. The answer is not far to seek. Udayana is now immersed in the grief of bereavement of Vāsavadattā. A description of love on his part towards Padmāvatī will be out of place at this stage. So the poet chooses to describe the acceptance by Udayana of the hand of Padmāvatī more in pursuance of counsel given by well-wishers and his responsibilities of kingship than of his own desire to take a second wife. In this respect the development of love treated of in this play differs materially from that in Mālavikāgnimitra or Ratnāvalī where the plot leads to the same end. Mālavikā's love for Agnimitra and vice versa are depicted from stage to stage by Kālidāsa. Similarly Harṣa deals with the gradual development of love of Sāgarikā and Vatsarāja towards each other. But here the love of Udayana for Padmāvatī starts from matrimony and is later on fully developed in the Fourth and Fifth Acts of this play. कस्मै, दत्ता understood. On hearing the news of betrothal, Vāsavadattā who is the party hit hard enquires about the welfare of Udayana, astonished as she was that in his sad bereavement Udayana should think of taking a new wife. अत्याहितं means महाभीतिः grave iniquity, in the context.

Page 35. The iniquity is explained by Vāsavadattā on being questioned. तथा नाम संतप्य

etc. तथा नाम In the way related by the bachelor. संतप्य having undergone suffering. उदासीनो भवति इति That Udayana should all at once become indifferent towards his previous love. The nurse justifies Udayana's acceptance of the new love by the statement—आगमप्रधानानि etc. महापुरुषहृदयानि the hearts of great men. आगमः प्रधानं येषां तानि आगमप्रधानानि Great men are guided by scriptures. Scriptures ordain that no man should remain without being a member of an Âśrama (अनाश्रमी न तिष्ठेत क्षणमेकमपि द्विजः) and that a king's primary duty is to attend to his kingly duties and not to his personal comforts or predilections. That great men's minds are easily adaptable to such a course is brought out by the next adjective सुलभपर्यवस्थानानि. The hearts of great men easily recover stability. Vāsavadattā could not believe that a move for the re-marriage would have come from Udayana and accordingly puts the question :—स्वयमेव तेन वरिता. This is a question by kāku. वरिता is the Past passive participle of the root वर् (वर) of the 10th conjugation. The suspicion of Udayana's initiative in the matter is negatived by the nurse in the statement अन्यप्रयोजनेन etc. On hearing the nurse's reply Vāsavadattā realises that no blame attaches to Udayana—अनपराद्ध आर्यपुत्रः. इदानीं Now i.e., when the offer was made by Darśaka and Udayana merely accepted it. अत्र, in the matter of taking the hand of Padmāvatī.

Page 36. प्रविश्यापरा. The wedlock has been decided upon according to the wishes of all concerned, and now for announcing the preparations for the celebration of the marriage the poet ushers another servant-maid on the stage. त्वरतां The word is repeated owing to the urgency of the occasion. आर्या is addressed to the nurse. अद्यैव किल शोभनं नक्षत्रं. किल suggests that the astrologers opine so. अद्यैव कौतुकमङ्गलं कर्तव्यं. कौतुक means the thread to be tied round the hand of the bride on the eve of the marriage. Vide Medinī:—कौतुकं त्वभिलाषे स्यादुत्सवे नर्महर्षयोः । तथा परम्परायाते मङ्गले च कुतूहले ॥ विवाहसूत्रगीतादिभोगयोरपि न द्वयोः ।. कौतुकमेव मङ्गलं कौतुकमङ्गलं कर्तव्यं इति, अस्माकं भट्टिनी Darśaka's wife, भणति. Vāsavadattā is naturally dejected and says:—यथा यथा त्वरते. सा is the subject understood of both त्वरते and अन्धीकरोति. एतु. According to strict grammar, आ + एतु in sandhi will combine as ऐतु.

End of the Second Act.

THE THIRD ACT

In this Act also as in the previous one there is neither verse nor Sanskrit, and the whole conversation is carried on in Prākṛtic prose. The third Act begins with the soliloquy of Vāsavadattā. Owing to the advent of a co-wife she feels highly depressed and accordingly gives vent to her feelings.

Page 37. विचिन्तयन्ती in a care-worn state विवाहस्य आमोदः, तेन संकुलं तस्मिन् विवाहामोदसंकुले crowded as a result of the glee prevailing on the occasion of wedlock. अन्तःपुरस्य चतुःशालं तस्मिन् अन्तःपुरचतुःशाले In the quadrangle of the harem. स्थितां understood. पद्मावती परित्यज्य having left off Padmāvatī. इह in this place. प्रमदवनं the garden frequented by ladies. आगतास्मि I have come. यावत् has no special meaning. भागधेयेन निर्वृत्तं भागधेयनिर्वृत्तं दुःखं The misery brought about by my evil fortune. विनोदयामि I shall relieve myself. परिक्रम्य The walking about is due to her restlessness. अहो Pity. अत्याहितं A dire calamity. What is the calamity? आर्यपुत्रोऽपि नाम Even my lord. परस्याः अयं परकीयः संवृत्तः, has come to belong to another lady. यावदुपविशामि The present tense is used to denote the proximate future. उपविश्य. The sitting also is due to her restlessness.

Page 38. अन्योन्यविरहिता. The literal meaning 'mutually separated' is incompatible. It simply means 'separated from her beloved.' मन्दः भागः (भाग्यं) यस्याः सा मन्दभागा possessed of poor fortune.

ततः प्रविशति. When Vāsavadattā was soliloquizing thus, the Ceṭī enters with flowers at the bidding of Darśaka's wife for directing Vāsavadattā to make the wedding garland for Padmāvatī. कुत्र नु खलु गता. It is apparent that the Ceṭī has been searching for Vāsavadattā for some time past. परिक्रम्यावलोक्य The Ceṭī walks about and finds out

Vāsavadattā. चिन्तया शून्यं हृदयं यस्याः सा चिन्ताशून्यहृदया Being careworn, Vāsavadattā's mind was vacant. नीहारेण प्रतिहता चन्द्रलेखा नीहारप्रतिहतचन्द्रलेखा इव Vāsavadattā is compared to the Moon's digit intercepted by fog. अमण्डितं (तथापि) भद्रकं अमण्डितभद्रकं unadorned, yet beautiful. वेषं person. धारयन्ती bearing.

Page 39. किं निमित्तं, अन्विष्यसि is to be imported from the previous sentence. The word निमित्त can be used in all the cases along with a predicate which it governs. किं निमित्तं, केन निमित्तेन, कस्मै निमित्ताय, कस्मात् निमित्तात्, कस्य निमित्तस्य, कस्मिन् निमित्ते. Vide Vārtika —निमित्तपर्यायप्रयोगे सर्वासां प्रायदर्शनम्. अस्माकं भट्टिनी. Our mistress i.e., Darśaka's wife. महाकुलप्रसूता. This suggests that the making of the garland with Vāsavadattā's hand will prove to be auspicious. स्निग्धा Āvantikā is affectionate towards Padmāvatī. निपुणा Further she is clever in making garlands. The noun आवन्तिका is understood. इति The reasons for selecting Āvantikā for the purpose of making garland are given by the Ceṭī in the language of Darśaka's queen, and the direction to Vāsavadattā is given as a request made by her and not as a command by the queen. This is in conformity with the respectful treatment accorded to Vāsavadattā by all in the harem. कौतुकार्था मालिका कौतुकमालिका. एतदपि The making of the festive garland for my own co-wife. मा चिन्तयित्वा is an ungrammatical use for मा चिन्तय. मणिखचिता भूमिः मणिभूमिः.

Page 40. भणामि तावत्. I do say. This assertion suggests the truthfulness and exactitude of what she says. ईदृशः, न पूर्वं दृष्टः अदृष्टपूर्वः. भूतपूर्वे चरट् इति निपातनात् पूर्वशब्दस्य परनिपातः. शरचापहीनः कामदेवः. The figure of speech is रूपक combined with व्यतिरेक.

Page 41. इयं गुम्फामि, अहं understood. आनय तावत् bring. पुष्पभाजनं Flower-basket is the object understood. गृह्णातु, again पुष्पभाजनं understood. वर्जयित्वा emptying the flowers from the basket or separating some flowers. ओषधीनां विकारः औषधं A bunch of herbs. अविधवाकरणं It is called 'ward-off-widowhood.' अविधवा क्रियते अनेन इति अविधवाकरणं. सपत्नीमर्दनं The other herb is called 'crush-the-co-wife.'

Page 42. निर्गतं प्रयोजनं यस्य तत् निष्प्रयोजनं.

प्रविश्य अपरा. Another servant-maid enters to urge the making of the wreath as the occasion for using it is fast approaching. विगतः धवः यासां ताः विधवाः, ता न भवन्तीति अविधवाः means ladies whose husbands are alive. जामाता अविधवाभिः चतुःशालं प्रवेश्यते can be rendered in the Active as अविधवाः जामातरं चतुःशालं प्रवेशयन्ति Traditionally it is the Sumaṅgalīs that lead a bridegroom to the quadrangle where the marital rites are to be performed.

Page 43. गृहाणैतत् Take this wreath. उभे निष्क्रान्ते. Vāsavadattā avoids attending the function Her absence may be traced either to her despondency or her anxiety to avoid the sight of strangers and

chiefly to keep out of the sight of the bridegroom lest her identity should be discovered. अविधा An interjection denoting sorrow. शय्यायां Because sleep is the only curative for this grief. यदि निद्रां लभे suggests that even sleep is not possible

End of the Third Act.

THE FOURTH ACT

The principal topics dealt with in the Fourth Act are the growth of Udayana's love for Padmāvatī after their marriage, Vāsavadattā's presence of mind notwithstanding the advent of her rival, Udayana's continuing to cherish love for Vāsavadattā, absence of jealousy on the part of Padmāvatī knowing as she did Udayana's inordinate love for Vāsavadattā and Vāsavadattā's consolation consequent on the attitude of Udayana. To bring out these incidents the entry of Udayana and Padmāvatī with their respective retinue is essential on the stage, and as a prelude to their entry, the entry of Vidūṣaka and Ceṭī, the usual companions of Udayana and Padmāvatī respectively and their dialogue form the subject of the Praveśaka to the Fourth Act. At the outset enters the king's comrade Vidūṣaka.

Page 44. सहर्षं The joy is due to the fact,that his friend Udayana has remarried. दिष्ट्या The re-marriage of Udayana can only be traced to good luck. Such was his love for Vāsavadattā that nobody anticipated this happy occurrence. That it was brought about by Providence and not by human agency is confirmed by the following statement. को नाम एतज्जानाति. तादृशे adjectival to अनर्थसलिलावर्ते अनर्थ-एव सलिलावर्तः तस्मिन्. The grave crisis in which Vatsarāja was placed by the sad bereavement is compared to a whirlpool into which not only Vatsarāja but also his companions (वयं) found themselves immersed.

Page 45. उन्मङ्क्ष्यामः The intermediate augment नुम् for the root मस्ज् is laid down in the Second future tense by Pāṇini Sūtra:—मस्जिनशोर्झलि. Here लृट् is used not in the usual future significance, but to denote the happening of an unexpected contingency. Vide Pāṇini:—अनवक्लृप्त्यमर्षयोरकिंवृत्तेऽपि. Vide Vṛtti thereon:—अनवक्लृप्तिरसंभावना. इति को नाम जानाति Whoever anticipated? इदानीं Now i.e., after Vatsarāja has taken a new wife. प्रासादेषु उष्यते I live again in mansions. Formerly I was squatting on in deserted spots along with Udayana in his bereavement. The very reverse is the case now. I roll about in comforts and luxuries. उष्यते is an Impersonal use of the predicate. वसामि or वसामः will be its Active voice. अन्तःपुरस्य दीर्घिकाः तासु अन्तःपुरदीर्घिकासु स्नायते An impersonal use of the root (ष्णै शौचे). Its active

voice will be स्नायामि or स्नायामः. प्रकृत्या मधुराणि च तानि सुकुमाराणि च प्रकृतिमधुरसुकुमाराणि an instance of Karmadhāraya compound where both the members are adjectives. —विशेषणोभयपदकर्मधारय. Sweet and delicate by nature, qualifying मोदकखाद्यानि. खादितुं योग्यानि खाद्यानि, मोदकान्येव खाद्यानि मोदकखाद्यानि edibles. खाद्यन्ते Passive, मया or अस्माभिः understood. इति suggests a combination of the actions denoted in the previous clauses:—residence, bath and dining. न विद्यते अप्सरोभिः संवासः यस्मिन् सः अनप्सरःसंवासः. Celestial maidens are called Apsaras, because they emerged from the water of the milky ocean churned by gods and demons. अद्भ्यः सरन्तीति अप्सरसः. The only difference between my present life and life in heaven lies in the lack of Apsaras ladies in this world. उत्तरकुरुषु वासः उत्तरकुरुवासः. उत्तरकुरु is the land of Devas in the context. Mention is made of the land of Uttarakurus in the Aitareya Brāhmaṇa—

अथैनमुदीच्यां दिशि विश्वे देवाः षड्भिश्चैव पञ्चविंशैरहोभिरभ्यषिञ्चन्नेतेन च तृचेनैतेन च यजुषैताभिश्च व्याहृतिभिर्वैराज्याय तस्मादेतस्यामुदीच्यां दिशि ये के च परेण हिमवन्तं जनपदा उत्तरकुरव उत्तरमद्रा इति वैराज्यायैव तेऽभिषिच्यन्ते. A. B. VIII—14.

स होवाचात्यरातिर्जानन्तपिर्यदा ब्राह्मणोत्तरकुरून् जयेयमथ त्वमु हैव पृथिव्यै राजा स्याः सेनापतिरेव तेऽहं स्यामिति. A. B. VIII—23.

It is also referred to in Rāmāyaṇa (Kiṣkindhākāṇḍa, Ch. 43), in Mahābhārata (Vanaparva, Ch. 145 & Bhīṣmaparva, Ch. 7) and in Brahmāṇḍa-

purāṇa (Ch. 48). It is identified with the northern portion of Garwal and Hūṇadeśa where the river Mandākinī and the Caitrakānana are situate. It is the Ottorakorra of Ptolemy. The Brahmāṇḍapurāṇa places it far to the north of India and states that it was bounded on the north by the ocean. It originally included the countries beyond the Himalayas. It was also known as Harivarṣa. In the words of the Aitareya Brāhmaṇa, this country is a place of gods, and no mortal could conquer it. According to the Mahābhārata, the women of this country enjoy sexual liberty. The head of Mahiṣa is supposed to bar the entrance to this country where the Siddhas reside. The trees are always covered with flowers and fruits, and all the seasons are very agreeable. The sands of this land are of gold, and a part of it is full of ruby. The men that are born here have fallen from Devaloka and are of high birth and handsome. The ladies are like Apsaras, and being free from illness, they live for 11,000 years. They have sprung from fire, water and mountain, and they rejoice with the gods. There is no jealousy amongst men and women. This region is only for those that are free from all desires and are quite indifferent to gains and losses, blames and praises alike. Some of the dead warriors proceed to this land.

मया अनुभूयते. Celestial happiness is enjoyed by me. एकः खलु महान् दोषः But there is one serious defect. मम आहारः my diet. सुष्ठु is an Indeclinable meaning well, opposite of दुष्ठु or अपष्ठु. न परिणमति does not get digested. Though sweet edibles are available in plenty, I cannot relish them owing to poor digestion. The consequential loss of sleep is dealt with in the next sentence. शोभनं प्रच्छदनं यस्यां तस्यां सुप्रच्छदनायां Covered with carpet. शय्यायां निद्रां न लभे. यथा meaning यतः governs the loss of sleep denoted by the verb. यथा in the sense of 'I infer' is sanctioned by Viśva :—यथाशब्दस्तु निर्दिष्टस्तुल्ययोगानुमानयोः. By the word यथा the corresponding word तथा is also suggested. वातशोणितं, the disease known as वातरक्तं, a diseased state of Vāta, one of the three humours in the body, and of the blood giving rise to gout or rheumatism. अभित इव pervading the whole of my body. वर्तत इति पश्यामि. The word इव is a mere rhetorical flourish. Next Vidūṣaka deplores the unhealthy state of his body. आमयपरिभूतं attacked by disease. कल्यस्य (नीरोगस्य) वर्तः कल्यवर्तः Food which a person in a normal state of health would take. न विद्यते कल्यवर्तः यस्मिंस्तत् अकल्यवर्तं च सुखं न. There is no happiness of diet where there is no digestion.

ततः प्रविशति चेटी. Now enters Padmāvatī's maid-servant who had been in search of Vidūṣaka.

Page 46. किंनिमित्तं For what purpose. अपि स्नातः. अपि at the beginning of a sentence marks inter-

rogation. सुमनसः वर्णकानि च तेषां समाहारः **सुमनोवर्णकं** Flowers and unguents. They are intended for the use of the married couple and offered usually by the bride's mother. वर्जयित्वा भोजनं The prohibition of food by the gluttonous Vidūṣaka has a peculiar vein of humour.

Page 47. कोकिलानां अक्षिपरिवर्त इव कुक्षिपरिवर्तः The analogy is meaningless and is calculated only to bring out the stupidity of Vidūṣaka. ईदृश एव भव. ईदृशः means कुक्षिपरिवर्तवान्. In this Interlude the past, present and future incidents are indicated. The wedlock of Udayana and Padmāvatī which was hinted towards the close of the Third Act had taken place. At present Udayana is attending to his bodily comforts as usual. The entry of Udayana and Padmāvatī which is to take place is also forecast by the statements of Vidūṣaka and the Ceṭī that they are going to join their master and mistress respectively.

भर्तृदारिका. Princess i.e., yourself. **किंनिमित्तं** For what reason? प्रमदवनं आगता have come to the garden. The question is put because the princess is expected to be by the side of the prince at this time and not away from him.

Page 48. ते शेफालिकागुल्मकाः · Those bushes of Śephālikā creepers. The word 'those' suggests the extreme care with which they are tended. **कुसुमं एषां संजातं इति कुसुमिताः न वा इति पश्यामि.** The present

tense is used in the sense of proximate future. Vide Pānini :—वर्तमानसामीप्ये वर्तमानवद्वा. तावत् is a mere verbal embellishment. प्रवालान्तरितैः मौक्तिकलम्बकैः. The flowers appear like wreaths of pearls interspersed with coral, because they have a double colour, the white and the red. किं विलम्बसे Why do you make delay in plucking flowers ? मुहूर्तमेव मुहूर्तकं Accusative of time modifying उपविशतु. Vide Pānini :—कालाध्वनोरत्यन्तसंयोगे. आर्ये किमत्र उपविशावः Padmāvatī asks the leave of Vāsavadattā to sit on the slab. एवं भवतु Accordingly Vāsavadattā gives leave. Of course it relates to the sitting of both.

Page 49. तथा कृत्वा means कुसुमावचयं कृत्वा, having plucked the flowers. अर्धं मनःशिलायाः पट्टः येषां तैः अर्धमनःशिलापट्टैः The Śephālikā flowers appear as though half strung with pieces of red arsenic ore. विचित्रता refers to multi-colour, the red and white. मा भूयोऽवचित्य. The use of the Indeclinable past participle in the sense of a direction is un-Pāniniyan

Page 50. आर्यपुत्र इह आगत्य इमां कुसुमसमृद्धिं दृष्ट्वा संमानिता भवेयम् It will read better if the word आर्यपुत्रः here is replaced by the Instrumental आर्यपुत्रेण. Padmāvatī feels it an honour done to herself if her lord comes and sees the plentiful output of flowers in the garden. प्रियस्ते भर्ता Your lord is so much the object of your affection. That is why you say thus. दुःखेन कर्तुं शक्यं दुष्करं. Vide Pāṇini :—ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. इयमपि Even Padmāvatī. अपि suggests the

short duration of Padmāvatī's acquaintance with her lord. When a new acquaintance like Padmāvatī feels so much depressed by the absence of her lover, how much more should I feel? अभिजातं, adverbial adjunct to मन्त्रितं. एकः खलु मे संदेहः Padmāvatī doubts if Udayana would have entertained the same love for Vāsavadattā.

Page 51. यदि अल्पः स्नेहः If Udayana's love for Vāsavadattā was weak. सा स्वजनं न परित्यजति She would not have left off her parents and decamped along with Udayana. This suggests that Udayana was extremely loving towards Vāsavadattā. The story of Udayana and Vāsavadattā stealing away from the home of Vāsavadattā's parents forms the subject of treatment in the drama—प्रतिज्ञायौगन्धरायण by the same poet. न परित्यजति is used in the sense of न परित्यजेत. भवितव्यं Udayana's love for Vāsavadattā must have been of a very high order.

Page 52. अहमपि वीणां शिक्षिष्ये. अपि reminds the reader of Vāsavadattā who learnt the lute-play under Udayana in the Pratijñā Nāṭaka. अभणित्वा किंचित् The silence and heavy sigh of Udayana are due to his recollection of Vāsavadattā and her qualities. दाक्षिण्येन out of politeness. दाक्षिण्यं परच्छन्दानुवर्तनं.

Page 53. प्रचितानि पतितानि च बन्धुजीवकुसुमानि, तेषां विरलः पातः, तेन रमणीयं प्रचितपतितबन्धुजीवकुसुमविरलपातरमणीयं. The

Bandhujīva flowers (a red kind of flowers) have grown in plenty and some of them have fallen on the floor, which is thereby thinly covered and fascinating.

कामेन etc. The king describes his mental plight in this verse. कामेन by Cupid. Whenever a man is love-stricken, it is the practice of poets to describe him as hit by the arrows of love. तदा Then; when I was enticed by the allurement of the false elephant made by Pradyota's minister and eventually captured by him and confined and provided with opportunities for making acquaintance with Vāsavadattā. उज्जयिनीं गते When I was in Ujjain, the city of Vāsavadattā's parents. अवन्तिराजतनयां refers to Vāsavadattā. स्वैरं दृष्ट्वा On seeing her in private. कामप्यवस्थां गते When I reached an indescribable plight naturally due to love. मयि पञ्च इषवः पातिताः His five arrows were thrown at me by Cupid. Vide Amara :—अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ A different nomenclature of the five arrows of Kāma is given thus :—उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा । संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः ॥ (मम) हृदयं अद्यापि तैः सशल्यं My heart is still smarting under the wound inflicted by them. वयं Royal we. भूयश्च again. विद्धाः are hit with reference to Padmāvatī. मदनः, पञ्च इषवः यस्य सः पञ्चेषुः. यदा means यदि, अयं. षण्णां पूरणः षष्ठः. Vide Pāṇini :—तस्य पूरणे डट् and षट्कतिकतिपयचतुरां थुक्. शरः कथं पातितः. How is this sixth arrow

thrown at me if Kāma is possessed of only five arrows?

Page 54. **कुत्र नु खलु.** Vidūṣaka speculates about the place where Padmāvatī is to be found. असनकुसुम means सर्जक flowers. व्याघ्रचर्मणा अवकुण्ठितं **व्याघ्रचर्मावकुण्ठितं.** The slab covered with Sarjaka flowers makes it look as though wrapped in tiger-skin through the diversity of colour. पर्वततिलकं The slab is so-called, because of its high level and accessibility only through a flight of steps. सप्तच्छद means the tree known as सप्तपर्ण, so-called because its flowers are possessed of seven petals. दारुनिर्मित: पर्वतक: **दारुपर्वतक:** An artificial hillock made of wood. प्रसारितबलदेवबाहुदर्शनीयां The row of swans is compared to the white arm of Baladeva in respect of whiteness and length. समाहितं, adverbial adjunct to गच्छन्तीं.

Page 55. **ऋज्वायतां** etc. These words bring out the steady gait with which the swans travel in the sky. The whole of the verse qualifies एनां which refers to सारसपङ्क्ति, the object of पश्यामि. ऋज्वी च सा आयता च तां **ऋज्वायतां** The line of swans is straight and long. विरलां The swans march in order with intervals between one another. नता च सा उन्नता च तां **नतोन्नतां** Some swans fly high up and some low. Or, the whole line of swans sometimes sores high and at times marches low. **निवर्तनेषु** at all turnings i.e., when they change their direction. **सप्तर्षिवंशवत्कुटिलां** They march in a curve so as to make them appear

like the constellation known as the Great Bear. The seven sages constituting that constellation are Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha. निर्मुच्यमानस्य भुजगस्य उदरवत् निर्मलं तस्य निर्मुच्यमानभुजगोदरनिर्मलस्य adjectival to अम्बरतलस्य. The region of the sky is as white as the body of a serpent which has just cast off its slough. विभज्यमानां सीमां इव (स्थितां) The line of swans appears like a line of demarcation in the sky.

कोकनद here refers to white lotus in view of its comparison with swans.

Page 56. तथा कुर्वन्ति Padmāvatī, Vāsavadattā and Ceṭī, all enter the Mādhavī bower. अपचित-कुसुमान् शेफालिकागुच्छकान् पश्यतु भवान्. Since the garden is reserved for the princess and the flowers are seen to have been plucked, Vidūṣaka substantiates his surmise that Padmāvatī must have come and gone. वसन्तक The king addresses the Vidūṣaka by name. वसन्तकसंकीर्तनेन The mention of Vasantaka sets Vāsavadattā athinking about her environments in Ujjain.

Page 57. उपविश्य Vidūṣaka sits on the slab adjoining the Mādhavī bower. ही ही An exclamation of grief. शरत्कालतीव्र आतपः. In autumn the sun's heat will be mild. The severity of the autumnal sun is a contradiction in terms. दुःखेन सोढुं शक्यः दुःसहः The heat on the slab is to be accounted for

differently as will be apparent later on. बाढं is an expression used by one who agrees to the suggestion of another. उभौ परिक्रामतः The king and Vidūṣaka advance a few steps towards the Mādhavī bower. सर्वं आकुलं कर्तुकामः Vasantaka is not actuated by the motive of upsetting the programme of Padmāvatī or anybody else, but in effect his attempt has that result. That is why he is said to be desirous of creating chaos. This refers to the disturbance of Padmāvatī's arrangement for protecting Vāsavadattā from the sight of strangers. मधुकराः परिनिलीनाः यस्यां तां मधुकरपरिनिलीनां. The usual grammatical form will be परिनिलीनमधुकरां. The change in the order of the component parts in the compound is to be justified on the analogy of आहिताग्नि—अग्न्याहित. अवलम्बलतां A plant which supports another plant. अवधूय By shaking the main plant, the dependent plants also will move, and thus the entrance to the bower can be blocked.

Page 58. अविह An exclamation of sorrow. दास्याःपुत्रैः adjectival to मधुकरैः, by the wicked bees. The Aluksamāsa in दास्याःपुत्र is laid down by Pāṇini :— षष्ठ्या आक्रोशे. When the word is employed to denote a female slave's son, the compound दासीपुत्र is justified. मा मा भवानेवं. वादीत् understood. मधुकराणां संत्रासः मधुकरसंत्रासः परिहर्तुं योग्यः परिहार्यः One ought not to scare away the bees. The reason for this suggestion is furnished in the next verse.

मधुनो मदः, तेन कलाः मधुमदकलाः Making sweet and indistinct humming due to the intoxication of wine, adjectival to मधुकराः. कल means अव्यक्तमधुर. प्रियाभिः उपगूढाः embraced by their dear ones. The two adjectival phrases suggest the blissful state of bees. पादन्यासविषण्णाः (सन्तः) They will be worried if we place our footsteps in our march towards the bower. वयमिव Even as we are. This shows that the feeling of separation from Vāsavadattā reigns supreme in the heart of Udayana, throwing into the shade the bliss of his new love. According to Mahāmahopādhyāya Ganapati Sastri this substantially indicates that Karuṇa Rasa or pathos is brought out as the dominant emotion of the play. Since Udayana is under the belief that Vāsavadattā is lost to him for ever the feeling is one of शोक or grief on his part which is the foundation for Karuṇa rasa. To Vāsavadattā, on the other hand, the feeling is one of separation which serves as the foundation for विप्रलम्भशृङ्गार. As compared with these two Rasas which loom large in the development of the plot, the mutual love of Udayana and Padmāvatī plays a minor part. तस्मात् Since it will be a sin to separate the happy couples of bees. इहैव, on the slab outside the bower. आसिष्यावहे We will both sit. Let us not try to walk into the bower.

Page 59. राजा, अवलोक्य and the verse पादाक्रान्तानि do not find a place in the manuscripts of

Svapnavāsavadatta. But there is the following remark in the Nāṭyadarpaṇa of Rāmacandra. यथा भासकृते स्वप्नवासवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्सराजः— पादाक्रान्तानि...गता ॥ पूर्वार्धे लिङ्गं उत्तरार्धमनुमानम्. Rāmacandra has thus cited this verse to illustrate the figure of speech known as Anumāna, and this verse according to him is taken from Bhāsa's Svapnavāsavadatta. On the strength of this authority Mahāmahopādhyāya Ganapati Sastri has introduced this passage in a suitable context at this place. पुष्पाणि पादाक्रान्तानि The Śephālikā flowers are seen trampled upon. इदं शिलातलं सोष्म च. And this slab is hot. On these two grounds an inference is drawn and set out in the second half of the verse. नूनं marks the beginning of an inferential statement. काचित् इह आसीना मां दृष्ट्वा सहसा गता. The inference relating to the lady's sitting is drawn from the heat of the slab, and her sudden walk-out from the state of flowers on the floor.

रुद्धाः खलु स्मो वयं Since both the king and Vidūṣaka are sitting on the slab outside the bower, Padmāvatī and her group are practically confined within. दिष्ट्या उपविष्टः Fortunately my lord has sat down and not come into the bower. दिष्ट्या प्रकृतिस्थशरीरः Vāsavadattā is glad that her lord is in a sound state of health and has recovered from his supposed bereavement. साश्रुपाता Vāsavadattā's eyes are filled with tears at the sight of her lord.

Page 60. When this phenomenon was observed by the Ceṭī, Vāsavadattā accounts for her tears by a fictitious reason—काशकुसुमरेणुना. शून्यं खल्विदं प्रमदवनं. The garden is quite lonely. There is nobody to overhear our conversation. So I should like to ask you a question which has been long troubling my mind. छन्दतः. पृच्छ understood. छन्द means desire. छन्दतः means according to one's free will. तदानीं (स्थिता) वासवदत्ता इदानीं (वर्तमाना) पद्मावती वा Who is the dearer one to you? Vāsavadattā of the past or Padmāvatī of the present? बहुमानविषयः संकटः बहुमानसंकटः तस्मिन् बहुमानसंकटे. In the sore strait of expressing a difference of estimation.

Page 61. अहं च मन्दभागा Vāsavadattā also is placed in a grave suspense to hear the words of her lord. ब्रूयां Potential, 1st person singular of ब्रू. एतावता भणितमार्यपुत्रेण. Padmāvatī states that her lord by saying this has sufficiently stated his mind that Vāsavadattā is dearer; because, if his love for Padmāvatī were greater, no harm will result by divulging the weakness of his love towards a deceased wife. Vidūṣaka is not possessed of equal imagination, and he presses for an out-spoken reply. सत्येन शपामि I do swear, Vidūṣaka swears that he will not divulge the news to anybody.

Page 62. पुरोभागिता usually means jealousy. It must be construed in the context to mean stupidity. एष रुद्धोऽत्र भवान् Here you are confined. I won't

allow you to stir an inch unless you answer this question. तेन हि पश्यामस्तावत् Let us see. We will measure our strength against each other. You shall not extract the information from me by force. प्रसीदतु Vidūṣaka withdraws his threat of force and appeals to the king in the name of friendship.

Page 63. श्रूयतां The king discloses his true heart. पद्मावती रूपशीलमाधुर्यैः By reason of beauty, character and sweetness of speech. The three words refer to the physical, mental and vocal qualities. यद्यपि मम बहुमता Although Padmāvatī commands my esteem. तु but still. वासवदत्तया बद्धं वासवदत्ताबद्धं मे मनः न हरति, does not attract my mind which has been already captured by Vāsavadattā. तावत् is either a rhetorical flourish or may be construed to mean 'to the same extent as Vāsavadattā.' भवतु Be it so. I do not mind any amount of misery suffered by me. अस्य परिखेदस्य वेतनं दत्तं All my woes have been amply compensated. अत्र अज्ञातवासोऽपि Even my living incognito by the side of Padmāvatī. बहुगुणः संपद्यते, has yielded a number of fruits, the most prominent being my knowledge of my lord's superior attachment towards me. न विद्यते दाक्षिण्यं यस्य सः अदाक्षिण्यः. दक्षिण is a type of love-hero who accords equal treatment to all his wives. तुल्योऽनेकत्र दक्षिणः. If he is partial to one to the prejudice of another, he is lacking in दाक्षिण्य. Contrary to what is suggested by the Ceṭī, Padmāvatī says that far from

lacking in दाक्षिण्य her lord is fully दक्षिण inasmuch as he continues to cherish a superior love towards his deceased wife.

Page 64. का भवत: प्रिया Who commands your affection? Now the king puts this question to Vidūṣaka. वसन्तक: संवृत्त: Formerly Vasantaka put this question to the king, and now since the king puts the same question to Vidūṣaka, the king is deemed to play the role of Vidūṣaka. विप्रलपित gossip, useless talk. वैधेय fool. मामेवं, बलाच्छ्रुत्वा Having heard from me by force. मां is used in the Ablative significance.

Page 65. महाब्राह्मण: A big brahmin, used ironically. Vidūṣaka gives a direct answer that Vāsavadattā commands his high esteem. But in order that he may not be understood to belittle the virtues of Padmāvatī he refers to a number of her traits:—तरुणी दर्शनीया etc. अयं च अपरो महान् गुण: Here Vidūṣaka reverts to Vāsavadattā. च means तु. स्निग्धेन भोजनेन Vāsavadattā would treat me with sweet edibles. This treatment accorded by Vāsavadattā is bound to have a peculiar appeal to the glutton Vidūṣaka. मां प्रत्युद्गच्छति = मां प्रत्युद्गच्छेत्. She would walk towards me with sweet food in her hands, uttering the words कुत्र नु खलु गत आर्यवसन्तक:.

Page 66. स्मरेदानीमेतां. एतां means मां. सर्वमेतत्कथयिष्ये I will report to Vāsavadattā that you extolled Padmāvatī.

अनेन etc. Your joke has led my mind to go into dejection. इयं वाणी refers to the statement सर्वमेतत्कथयिष्ये देव्यै वासवदत्तायै. निःसृता It has emerged from my lips and is not uttered by me with consciousness.

रमणीयः कथायोगः The pleasant narration of Udayana about his love. नृशंसेन Vidūṣaka is merciless inasmuch as he spoiled the thread of a pleasant narration. विसंवादितः checked.

Page 67. विश्वस्ताऽस्मि I am hopeful inasmuch as my lord continues to cherish a superior love towards me even after his re-marriage. प्रियं नाम It is indeed endearing. (यत्) ईदृशं वचनं अप्रत्यक्षं श्रूयते. Vide the parallel saying:—सौहार्दस्वर्णरेखाणामुच्चावचभिदाजुषाम् । परोक्षमिति कोऽप्यस्ति परीक्षानिकषोपलः ॥ Love is to be tested only in absence. धारयतु check your grief. न जानाति भवानवस्थाम्. Since you are not aware of the extent of my grief, you counsel courage to me.

दुःखं etc. दुःखं त्यक्तुं, to wipe out the grief due to the loss of Vāsavadattā. अनुरागः Love for Padmāvatī. (मया) बद्धं मूलं यस्य सः बद्धमूलः, was made to take its root. स्मृत्वा स्मृत्वा But by recalling Vāsavadattā ever and anon. दुःखं नवत्वं याति My grief grows afresh. In these circumstances the only antidote for grief is to give an outlet for it by tears. Vide the parallel from Bhavabhūti:—पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया । शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥ This idea is brought out

in the second half of the verse. एषा यात्रा This is the immemorial practice. The feminine in एषा is due to juxtaposition with यात्रा which is the विधेय in the sentence. Which is the practice? यत् बाष्पं विमुच्य प्राप्तानृण्या सती बुद्धिः इह प्रसादं याति The mind is freed from debt by discharging tears, and then it attains tranquillity. इह means in such cases of misery. The diction of this verse has a peculiar archaic strain about it. In the first foot राग the subject does not give up grief, but it is the person. In the second foot the subject दुःखं is not the author of the action denoted in स्मृत्वा. Similarly in the second half बाष्पविमोक is an act of the person whereas प्रसादगमन is an act of बुद्धि. In all these three sentences the subjects of the subsidiary clause or phrase differ from those of the principal clause. Such usages are rarely met with in later classical literature.

Page 68. अश्रुपातक्लिन्नं The tears on the face of Udayana are due to his thought of Vāsavadattā. मुखार्थं उदकं मुखोदकं बाष्पाकुलं (अत एव) पटान्तरितं The face being flooded with tears, seems to be covered with a veil of cloth. अथवा तिष्ठ त्वं This negatives the former suggestion that all should go. अहमेव गमिष्यामि I shall go. The idea of Vāsavadattā is to leave Padmāvatī behind to console her grief-stricken lord. किं नु खलु प्रविशामि Since Padmāvatī is within the bower, प्रविशामि cannot be construed in

its strict sense of entry. Perhaps it is loosely used for उपसर्पामि.

Page 69. Similarly प्रविश in Vāsavadattā's statement should be construed as उपसर्प. इत्युक्त्वा निष्क्रान्ता. After the exit of Vāsavadattā, Padmāvatī walks out of the bower to console her lord. It will be better if a stage-direction to that effect precedes Vidūṣaka's entry with water in a lotus-leaf. किमेतत् The very elastic word एतत् is used. My lord is weeping on one side. You are taking water in a lotus-leaf. What is the meaning of all this? Though Vidūṣaka understood the query of Padmāvatī full well, unable as he was to give a ready answer, he pretends as though the question related merely to the water in his hands. एतत् इदं. This is what you see viz., water. He adds a vein of humour to his answer by repeating the same words in a reverse order —इदमेतत्. What you see is this. On being pressed by Padmāvatī to tell the truth, Vidūṣaka having had time to think of a proper answer displays his ingenuity by tracing the tears on Udayana's face to the pollen of Kāśa flowers scattered by the wind.

Page 70. सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव. The first सदाक्षिण्य refers to Udayana, and the second one to Vidūṣaka. Far from getting wild with Vidūṣaka for suppressing the truth, Padmāvatī

was charitable enough to appreciate the anxiety of Vidūṣaka not to wound her feelings by referring to her lord's reminiscences of her co-wife. इदं मुखोदक This presumes a previous stage-direction for the handing over of water by Vidūṣaka to Padmāvatī. अपवार्य This stage-direction is given when a conversation is made aside to somebody to the exclusion of the hearing of another. कर्णे The whisper in the ear evidently relates to the mode in which Vidūṣaka explained away the tears on Udayana's face. This is done to avoid a conflict of version about the cause of Udayana's tears. साधु वसन्तक The king applauds the resourceful explanation given by Vidūṣaka. आचम्य The sipping of water here indicates the washing of eyes as well.

Page 71. **शरच्छशाङ्क** etc. भामितुं शीलं अस्या इति भामिनी= √ भाम्+इनि (णिनि)+ई (ङीप्) Or भामः (क्रोधः)+इन् (इनि)+ई (ङीप्). The word is derived from the root भाम् to get angry. भामिनी literally means a lady possessed of anger or irascible temper, a sensitive lady. Loosely it means a lady of superfine taste. It is often used as a term of endearment to denote any noble-born lady. भामिन्याः संबुद्धिः भामिनि Nominative of address referring to Padmāvatī. इदं मम मुखं This my face. अश्रुणः पातः अश्रुपातः, अश्रुपातेन सह वर्तत इति साश्रुपातं is filled with tears. काशपुष्पाणां लवः तेन काशपुष्पलवेन by the dust of the reed flowers. This is qualified by two adjectives. शशः अङ्कः यस्य सः शशाङ्कः

lit., the hare-marked. It means the moon. शरदः शशाङ्कः शरच्छशाङ्कः The autumnal moon is particularly white. शरच्छशाङ्क इव गौरः तेन शरच्छशाङ्कगौरेण. The Kāśa pollen is white like the autumnal moon. वातेन आविद्धः तेन वाताविद्धेन wafted by the breeze. This verse is cited by Vāmana in his Kāvyālaṅkāra to illustrate the figure of speech known as व्याजोक्ति.

आत्मगतं. Repenting the untruth told, the king justifies it within his own mind. इयं refers to Padmāvatī. बाला young. नवोद्वाहा newly married. These are the two factors which necessitate the avoidance of unpleasant speech towards her. सत्यं श्रुत्वा If she hears the real truth viz., that the tears have appeared due to his recollection of Vāsavadattā. व्यथां व्रजेत् She will be pained. इयं धीरस्वभावा कामं No doubt she is brave. तु nevertheless. स्त्रीस्वभावः The general nature of womankind. कातरः (अस्ति) is timid.

Padmāvatī, knowing as she did the truth, remains silent, and the king too, ashamed as he was of having told a lie, became mute. Vidūṣaka intervenes at this stage and throws out a suggestion for their separation for a short duration to relieve them both of their perplexity. अपरं च तत् अहश्च अपराह्णः, तस्य कालः तस्मिन् अपराह्णकाले भवन्तं अग्रतः कृत्वा At the meeting of friends in the afternoon, the first interview of Darśaka is with yourself. उचितं It has been the practice.

Page 72. बाढं The king readily agrees to the suggestion of Vidūṣaka as it extricates him from an extremely embarrassing situation. प्रथमः कल्पः The first duty.

गुणानां etc. The importance of meeting Darśaka is brought out by a general statement. नित्यशः गुणानां विशालानां सत्काराणां वा कर्तारः सुलभाः. गुण here refers to meritorious deeds of service which have a claim for the gratitude of others. विशालानां सत्काराणां refers to acts of courtesy which deserve to be reciprocated by similar acts of courtesy. Both the genitive endings गुणानां and सत्काराणां are to be taken along with both कर्तारः and विज्ञातारः. वा after गुणानां has the significance of च. सुखेन लब्धुं शक्याः **सुलभाः** They can be easily found in the world. When compared with people entertaining gratitude, the people who help are larger in numbers. गुणानां विशालानां सत्काराणां च विज्ञातारस्तु दुर्लभाः. People who appreciate the services of others and ever remain grateful are rare in the world. The king opines that by returning the cordiality of Darśaka through his presence at the meeting of friends, he will have shown his appreciation of the honour done to him.

निष्क्रान्ताः सर्वे. The king, Vidūṣaka Padmāvatī, and Ceṭi, all make an exit from the stage.

End of the Fourth Act.

THE FIFTH ACT

This Act deals with the chief incident of the drama which has contributed to its title. In the last Act the sufferings of Udayana in his wakeful moments have been related, and this Act describes how the memory of Vāsavadattā haunts him in his dreams, and strangely enough, how when he was muttering in a dream he happened to have a vision of Vāsavadattā in flesh and blood. It may be remembered that this appearance of the real Vāsavadattā as though in apparition is responsible for the title of the drama—Svapnavāsavadatta or the Vision of Vāsavadattā. This incident of dream takes place while Udayana was reposing on a cushion prepared for Padmāvatī in the marina-house. To lead up the plot to that stage, a Praveśaka is introduced at the beginning of this Act. In the earlier portion the Interlude consists of a dialogue between two servant-maids of Padmāvatī viz., Padminikā and Madhukarikā, and in the later portion between Padminikā and Vidūṣaka. In a Praveśaka, according to the rules of dramaturgy, inferior characters take part exclusively and the conversation is carried on entirely in Prākṛt. In the conversation between Padminikā and Madhukarikā the news is disclosed of Padmāvatī's head-ache and the consequential arrangements of the

cushion and the like for her in the marina-house. The latter portion of the Interlude deals with the grave concern of Vidūṣaka about the sufferings of Udayana due to separation from Vāsavadattā, and the news of Padmāvatī's headache is communicated by Padminikā to Vidūṣaka which increases his alarm and goads him on to the side of the king for the disclosure of the news. Vidūṣaka ascertains from Padminikā that the sick-bed of Padmāvatī is stretched out at the marina-house where the king will have to hasten to meet Padmāvatī.

Page 73. दुक्खाविदेत्ति in Prākṛt may be rendered in Sanskrit as दुःखितेति or दुःखापितेति. दुःखिता is the Past passive participle of the causal of the root दुःख of the 10th conjugation. If the rendering is दुःखापिता it will have to be dissolved thus. दुःखं आप्नोतीति दुःखापा, दुःखापा कृता दुःखापिता Or, it may be taken to be an unpāṇiniyan form of the Past passive participle of the causal of the root दुःख of the 10th conjugation. शब्दापय means 'call.' Later on Padminikā rectifies the statement, because a direction calling Āvantikā will not be in keeping with the esteem in which she is held in the harem. She therefore modifies it by saying that Āvantikā is simply to be informed of Padmāvatī's headache, and that on hearing this Āvantikā will hasten to the side of Padmāvatī of her own accord.

Page 74. कुत्र शयनीयं रचितं भर्तृदारिकायाः Madhukarikā makes enquiry about the place where the bedding is arranged for Padmāvatī, because she in her turn will have to communicate it to Āvantikā.

Page 75. समुद्रगृहक A house constructed near an expanse of water made to appear like the ocean. शय्या आस्तीर्णा It is stated that the cushion is spread out in समुद्रगृहक. It does not necessarily follow that Padmāvatī has already gone there. It only shows that Padmāvatī is sure to be taken there for the treatment of head-ache. अद्य खलु देवीवियोगविधुरहृदयस्य. देवी here refers to Vāsavadattā. पद्मिनिके, किमिह वर्तते means 'what is going on here?' in other words—'what is the news?'

Page 76. सत्यं is to be treated as a question through kāku or intonation. निवेदय एनां. एनां refers to शीर्षवेदनां.

Page 77. ततः प्रविशति राजा. Here begins the Act proper.

श्लाघ्यां etc. In this verse Udayana painfully bemoans the fate that overtook Vāsavadattā. श्लाघितुं योग्यां श्लाघ्यां praiseworthy, adjectival to तां. In the absence of qualification the praiseworthiness of Vāsavadattā stands good in every respect—beauty, character, sweetness and all other traits that make for a noble lady. अवन्तेः नृपतिः तस्य अवन्तिनृपतेः Feminine nouns ending in इ are sometimes used as ending in ई and vice versa. The use of अवन्ति for

अवन्ती in the context is an illustration of the latter principle. सदृशीं Vāsavadattā is a worthy daughter of the king of Avantī, being equal to him in very many respects. तन्वाः जायत इति तनूजा तां तनूजां. Feminine nouns ending in उ or ऊ are sometimes used as ending in ऊ or उ. To the former category belongs the word तनू used in the context. तां is here used without the mention of the word वासवदत्ता, because the hero is perpetually remembering her in his mind and as such the word 'her' is sufficient to indicate Vāsavadattā. चिन्तयामि I recall her to my mind. What became of her ? लावाणके, हुतं वहतीति हुतवहः तेन हुतवहेन The fire is called हुतवह, because he carries the oblations offered in the fire to gods. हुतवहेन, हुता अङ्गयष्टिः यस्यास्तां हुताङ्गयष्टिं. अङ्गं यष्टिरिव अङ्गयष्टिः. अङ्गयष्टि means a praiseworthy body. Her delicate body was consumed by the fire at Lāvāṇaka. A comparison is set out for the consumption of her body in the fire by the phrase—हिमहतां पद्मिनीमिव. The word पद्मिनी refers either to a lotus flower or a lotus-pond. It may be taken in either sense in the context. Vide the following parallel from Vālmīki Rāmāyaṇa :—

हिमहतनलिनीव नष्टशोभा व्यसनपरम्परया निपीड्यमाना ।
सहचररहितेव चक्रवाकी जनकसुता कृपणां दशां प्रपन्ना ॥

That the memory of Vāsavadattā persists in spite of circumstances to the contrary is brought out by the adjectival phrase—कालक्रमेण पुनरागतदारभारः. कालक्रमेण is expressive of the long lapse of time since the

death of Vāsavadattā. आगत suggests that the second matrimony came to him voluntarily and without any effort on his part, perhaps in spite of himself. दारभार: suggests that the taking of a second wife after Vāsavadattā is merely felt as a drudgery by the hero.

Page 78. **रूपश्रिया** etc. पूर्वश्चासौ अभिघातश्च पूर्वाभिघातः, रुजा सह वर्तत इति सरुक्, पूर्वाभिघातेन सरुक् तस्य **पूर्वाभिघातसरुजः** adjectival to मम. पूर्वाभिघात 'the previous blow' refers to the tragic end of Vāsavadattā. The wound inflicted by that blow has not yet healed. Nevertheless अद्य शोकः मन्द इव My grief is somewhat diminished. How? प्रियां लब्ध्वा Through the acquisition of Padmāvatī. How is she? रूपस्य श्रीः तया **रूपश्रिया** समुदितां Abounding in beauty or loveliness. **गुणतः** The suffix तस् is here used in the Instrumental significance—सार्वविभक्तिकस्तसिः. च युक्ताम् possessed of good qualities. The superior charm of Padmāvatī has a little alleviated the sufferings of Udayana due to the separation of Vāsavadattā. अनुभूतं दुःखं येन सः **अनुभूतदुःखः** (सन्) having once suffered misery. This furnishes the reason for Udayana's entertaining fears about Padmāvatī as well. पद्मावतीमपि तथा एव In the same way as Vāsavadattā. समर्थयामि I apprehend that a similar fate will overtake Padmāvatī.

Page 79. दीपप्रभावसूचितरूपः The dim light glimmering near the cushion spread for Padmāvatī causes the illusion of snake in the mind of Vidūṣaka

on seeing a wreath fallen on the ground. काकोदर means a serpent. काकस्येव उदरं यस्य काकोदरः or काकोलं (विषं) उदरे अस्य.

Page 80. सस्मितं. The king smiles at the unfounded fear of Vidūṣaka. वैधेय means a fool, blockhead.

ऋज्वायतां etc. The king accounts for the mistake of Vidūṣaka. ऋज्वी च सा आयता च ऋज्वायता तां ऋज्वायतां The wreath is straight and long, and hence the semblance of a snake. क्षितौ भ्रष्टां. The grip being loose, the wreath has fallen on the ground. मुखे तोरणं, तस्मिन् लोला माला तां मुखतोरणलोलमालां It is usual to hang festoons at the threshold of houses. One of such wreaths has fallen on the ground. त्वं सर्पम् अवगच्छसि You mistake it for a serpent. Vidūṣaka's illusion is further justified by the adjectival clause set out in the second half of the verse. या निशि मन्दानिलेन परिवर्तमाना Rolling in the gentle breeze at night. भुजगस्य विचेष्टितानि किंचित्करोति, slightly causes movements as those of a snake. तां is understood in view of the preceding या, and is to be taken along with मालां.

पद्मावती आगत्य निर्गता भवेत्. Relying on the maid-servant's statement and not finding Padmāvatī on the bed, Vidūṣaka concludes that she must have come and gone. अनागतया भवितव्यम्, पद्मावत्या understood. The reason for the inference is set out by the king himself in the next verse.

Page 81. **शय्या नावनता** etc. शय्या आस्तृतसमा. The bed is as even as when originally spread. The evenness suggests the absence of contact with any person. न अवनता It bears no depression which would have been the case if anybody had lain on it. Further, न व्याकुलप्रच्छदा व्याकुलः प्रच्छदः यस्याः सा Its carpet-cover is not disturbed. Further शिरोपधानं अमलं the pillow is spotless clean. शिरस्य (शिरसः) उपधानं शिरोपधानं The pillow for the head. The word शिर ending in अ is sometimes used instead of शिरस्. Vide the following extract from the commentary of Amarakośa :—शिरोवाची शिरोऽदन्तो रजोवाची रजस्तथा। विचकर्त शिरान्द्रौणिः, इति कण्ठभूषणालंकारे उक्तम्। शीर्षस्य अभिघातः तस्य औषधानि तैः शीर्षाभिघातौषधैः न क्लिष्टम्. The pillow is not sullied by the curative pastes generally applied to counteract headache. So far the characteristics of the bed have been referred to, which support the inference that Padmāvatī had not come. In the third foot of the verse a characteristic of the bed-room pointing to the same conclusion is set out. रोगे In sickness. दृष्टिविलोभनं जनयितुं काचित् शोभा न कृता. If she had come there, certain pictures would have been drawn on the walls of the house to offer relief to the eyes. No such painting is to be seen. पुनः Further, प्राणि any human being. रुजा Instrumental. शयनं प्राप्य, having come to bed in sickness. शीघ्रं स्वयं न मुञ्चति, will not himself or herself leave the bed so soon. This rules out the

possibility of the bed and the room having been re-arranged after Padmāvatī's departure.

Page 82. होम् इति करोत्वत्र भवान्. होम् is the imitation of a sound which a listener often makes when a story is narrated to him by another. बाढं an Indeclinable meaning alright. उदकस्नानानि वर्तन्ते The mention of the existence of bathing ghats in Ujjain contributes to the play of humour inasmuch as Vidūṣaka foolishly relates a stale news when an interesting anecdote was expected to be told. कथम् उज्जयिनी नाम When there are so many other cities, how is it that you talk of Ujjain which rouses unpleasant reminiscences? न खलु नाभिप्रेता एषा कथा It is not that the talk of Ujjain is not liked by me. The double negative affirms the positive. किंतु The king proceeds to show why he felt aggrieved at the talk of Ujjain.

स्मरामि etc. I remember. The talk of Ujjain recalls to my mind Vāsavadattā. **अवन्त्या** Instrumental singular, अधिपतेः of one who is lord through Avantī i.e., the king of Avantī. सुतायाः is to be taken along with स्मरामि. I remember the daughter of the king of Avantī. The nouns governed by स्मृ and its synonyms sometimes take the Genitive instead of the Accusative case. Vide Pāṇini:— अधीगर्थदयेशां कर्मणि. Hence the use of the Genitive in सुतायाः. The whole of the second foot is an adjectival

phrase qualifying सुतायाः. प्रस्थानकाले At the time of departure from Avantī. It can be gathered from Pratijñāyaugandharāyaṇa that Vatsarāja effected an escape along with Vāsavadattā from Avantī where he had been confined and went back to his own city Kāuśāmbī in pursuance of a plan contrived by his clever minister Yaugandharāyaṇa. स्वजनं स्मरन्त्याः She remembered her parents and other kinsmen. प्रवृत्तं नयनान्तलग्नं बाष्पं. Tears streamed forth from her eyes when she thought of her parents. स्नेहात् may be taken either along with प्रवृत्तं or पातयन्त्याः She wept as she tenderly thought of her parents or she spilt her tears on my own breast out of love. ममैव उरसि पातयन्त्याः adjectival to सुतायाः.

Page 83. Verse 6 is a continuation of Verse 5. बहुशः उपदेशेष्वपि At the very numerous occasions when instruction in lute was imparted by me to Vāsavadattā. माम् ईक्षमाणया She was absorbed in looking at me. यया, स्रस्तः कोणः यस्मिन् सः तेन स्रस्तकोणेन. कोण means the bow of the lute. Vide Amara :—कोणो वीणादिवादनं. A bow was used in ancient lute-play. The translation:—'While her hand had slipped from the stops' is given in conformity with the modern practice. हस्तेन By means of the hand from which the lute-bow had slipped. आकाशे वादितं आकाशवादितं She plied her fingers in the air. As a result of the use of the word यया, तस्याः has to be understood, adjectival to सुतायाः in the previous stanza.

अन्यां कथयिष्यामि The noun qualified by अन्यां is कथां understood. Since a story of Ujjain rouses unpleasant memories of the king, Vidūṣaka now proposes to narrate a tale relating to some other city. अस्ति नगरं etc. Here again the blunder of Vidūṣaka is calculated to rouse the mirth of the audience, founded as it is on a confusion of the names between a city and the king. काम्पिल्य is the name of the city and ब्रह्मदत्त that of the king, whereas Vidūṣaka in his pretended stupidity makes a mutation of names between the two. किमिति किमिति Seeing that the mistake was so glaring, the king puts this question in order to ascertain whether Vidūṣaka meant what he said. In reply to the question Vidūṣaka repeats the same statement. मूर्ख The king addresses Vidūṣaka as a fool for labouring under a serious confusion. राजा ब्रह्मदत्तः The king teaches Vidūṣaka the proper method of stating. अभिधीयतां Imperative 3rd person singular of धा with अभि. त्वया understood. Its rendering in the Active voice will be अभिधत्स्व.

Page 84. किं राजा ब्रह्मदत्तः By reproducing the statement taught by the king as it ought to be and asking him if it is alright, Vidūṣaka tries to impress it deep in his mind. एवमेतत् The king endorses the correctness of the statement now made by Vidūṣaka. Then Vidūṣaka repeats the statement a number of times to make it his own.

On seeing the king asleep Vidūṣaka also desires to go to sleep. But owing to the chill of the weather he goes out to take his blanket. The exit of Vidūṣaka, it may be seen, facilitates the episode of Vāsavadattā which is just to begin.

ततः प्रविशति वासवदत्ता The Ceṭī that accompanies Vāsavadattā is no other than Madhukarikā who was sent to fetch her by the Ceṭī Padminikā—a matter which has been the subject of the Interlude to this Act.

Page 85. हा धिक् is an exclamation of grief by Vāsavadattā at the sickness of Padmāvatī. इदं समुद्रगृहकं After walking a few steps Vāsavadattā and the Ceṭī reach the Marina-house. प्रविशत्वार्या The Ceṭī requests Vāsavadattā to go in, while she herself will go to get the curative paste for headache In the Interlude Padminikā took leave of Madhukarikā and went to prepare the headache-cure. Since Vāsavadattā has come away as soon as she heard the news of Padmāvatī's illness, it is obvious that sufficient time has not yet elapsed for the preparation of the medicine and so Madhukarikā is in a hurry to expedite the preparation and fetch it soon. The exit of the Ceṭi at this stage contributes to a further development of the interesting incident about Vāsavadattā which is shortly to be presented.

Page 86. In her soliloquy after the exit of the Ceṭī, Vāsavadattā condemns the cruelty of fate

in bringing about the illness of Padmāvatī who is the only solace of her lord in his separation from herself. The passage beginning from अहो परिजनस्य प्रमादः and ending with यावच्छयिष्ये is spoken by Vāsavadattā in the belief that the person lying on bed in the Marina-house was Padmāvatī. The circumstances that contribute to the mistake of Vāsavadattā are (1) that the apartment in question was that of Padmāvatī, (2) it has been intimated by Madhukarikā that Padmāvatī's bed was laid out in the Marina-house, (3) the room itself was lit insufficiently by means of a dim light placed low in the room in order to avoid glare to the sick patient. Further, it being a chill hour of the night as has been stated by Vidūṣaka, the king has most probably covered his body and gone to sleep. Such being the case, no wonder Vāsavadattā mistakes the hero for Padmāvatī.

Page 87. अविच्छिन्नः सुखः निःश्वासः यस्याः सा अविच्छिन्नसुखनिःश्वासा The uninterrupted and easy breathing of the hero makes Vāsavadattā think that Padmāvatī has been relieved of her illness. निवृत्तरोगया भवितव्यं, पद्मावत्या understood. Thinking that a mere sitting by her side will not be quite in keeping with her tenderness and love for Padmāvatī, Vāsavadattā thinks of embracing her. यावच्छयिष्ये. To give effect to her intention of embracing Padmāvatī, Vāsavadattā lies down on the couch. अस्वप्नः स्वप्नः (स्वप्नवान्) भवति

स्वप्नायते = स्वप्न + क्यङ् mutters in a dream. अत्र स्वप्नशब्दः वृत्तिविषये तद्वति वर्तते. Vide Pāṇini:—भृशादिभ्यो भुव्यच्वेर्लोपश्च हलः. उत्स्वप्नायते will read better. हा वासवदत्ते This utterance in dream is quite consistent with the fact that the king has gone to sleep remembering Vāsavadattā. हं आर्यपुत्रः Vāsavadattā is taken aback when she finds out her mistake. किं नु खलु दृष्टाऽस्मि Have I been seen? आर्यपुत्रेण by my lord, understood. प्रतिज्ञाभारः The very heavy responsibility undertaken by Yaugandharāyaṇa with a view to re-instating the king in his original full glory. निष्फलः संवृत्तः Since the fruition of Yaugandharāyaṇa's plans depends on the concealment of Vāsavadattā, she fears lest the minister's plans should be frustrated.

Page 88. दिष्ट्या स्वप्नायते. The further utterance of the king हा अवन्तिराजपुत्रि convinces Vāsavadattā that the king was only dreaming, and relieves her of an embarrassing situation. हा प्रिये etc. The dream continues. आलपामि I speak. This is in response to the king's wish—देहि मे प्रतिवचनम्. The response is given promptly as Vāsavadattā is sure that the king was only dreaming. किं कुपितासि Perhaps the words of Vāsavadattā आलपामि भर्तः आलपामि have faintly reached the hearing of the king even in his dream. Vāsavadattā replies नहि नहि, दुःखितास्मि. नहि नहि is separate from दुःखिता अस्मि. This also has perhaps penetrated into his ears, and accordingly he puts the question यद्यकुपिता किमर्थं नालंकृतासि. इतः परं किं. इतः

refers to the fact of separation. This has not reached the ears of the king, and he therefore asks किं विरचिकां स्मरसि. Viracikā is the name of a Bhoginī or kept mistress of the king. सरोषं The mention of a concubine will naturally rouse the indignation of a wife. आः An interjection denoting rage. अपेहि addressed to Viracikā present in the mind's eye. इहापि विरचिका Even in Padmāvatī's house, has she a place? Not only in Kauśāmbī?

Page 89. This excited pronouncement of Vāsavadattā, loud as it is bound to be, can be conceived of to have reached the ears of Udayana in his dream, and hence follows an apology from him—तेन हि etc. विरचिकार्थं On account of Viracikā; on account of my guilt in mentioning the name of Viracikā. भवतीं प्रसादयामि I tender my apologies to you. हस्तौ प्रसारयति. It is usual for a man to extend his arms in front when he begs of another to excuse him. It may be remembered that it is not uncommon in the world for a person in dream and a person in wakefulness to speak to each other in the strain in which the poet has conceived in this portion of the play. Having remained long, Vāsavadattā thinks that it is high time to be off if she wants to avoid being noticed by anybody. But before going out of the room she feels it her duty to lift her lord's hand hanging down the cot and restore it to its place on the cot. तथा कृत्वा निष्क्रान्ता.

She does accordingly and walks out of the room. सहसोत्थाय The delightful touch of Vāsavadattā makes the king rise from bed all of a sudden, and he calls out for Vāsavadattā and tries to pursue her though she has already disappeared.

निष्क्रामन् etc. अहं संभ्रमेण निष्क्रामन् द्वारपक्षेण ताडितः. ततः As I struck against a plank of the threshold when emerging out of the marina-house in pursuit of Vāsavadattā. व्यक्तं न जानामि. The object of जानामि is भूतार्थोऽयं मनोरथः. अयं भूतार्थः. (किं) Is my vision of Vāsavadattā a reality, or मनोरथः (किं) Is it but a phantom created by the mind ?

Page 90. धरते is a mistake for ध्रियते. मा मा एवं. वादीः understood. Don't say so.

शय्यायां etc. हे सखे शय्यायाम् अवसुप्तं मां बोधयित्वा (सा) गता. दग्धा इति पूर्वं ब्रुवता रुमण्वता वञ्चितोऽस्मि. After this verse Mahāmahopādhyāya Gaṇapati Sastri adds the following verse on the strength of a citation in the eighth chapter of Bhāvaprakāśa by reason of its appropriateness in the context. किं च, पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् । जीवत्यावन्तिकेत्येवं पूर्वं विज्ञातमेव मे ॥ This is cited there as an example of बीजसमुद्भेद and described as an extract from Svapnavāsavadatta. But the actual citation there has the words ज्ञातं भूमिभुजा यथा instead of पूर्वं विज्ञातमेव मे. The last foot with this latter reading is purely the suggestion of Mahāmahopādhyāya Ganapati Sastri. He also suggests the following alternative readings. ज्ञातमेव पुरा मया

and पुरैव विदितं मया. The last foot as cited in Bhāvaprakāśa has been altered by Mahāmahopādhyāya so as to fit in with the context. This śloka is not to be found in any of the manuscripts so far available.

उदकस्नानसंकीर्तनेन. It may be recalled that Vidūṣaka referred to the presence of several baths in Ujjain. He now suggests that the talk of Ujjain has roused the phantom of Vāsavadattā in Udayana's dream. एवं is to be treated as a question through kāku. Do you think so? मया स्वप्नो दृष्ट is also a question likewise.

Page 91. यदि etc. In this verse the hero expresses his wish that, be it a dream or illusion, the present pleasing experience may continue for ever.

न न. Udayana negatives the suggestion of Vidūṣaka that it will be the appearance of the Yakṣī known as Avantisundarī who is reputed to haunt the city. That Yakṣa maiden is known by the name of Avantisundarī, perhaps because of her appearance and dress being similar to those of the ladies of Avantī.

स्वप्नस्यान्ते etc. Here the king re-iterates that it was Vāsavadattā that appeared before him and not any Yakṣa lady. स्वप्नस्य अन्ते After the dream ended, not while it continued. विबुद्धेन When I woke up, not slept. मया understood. दृष्टं seen, not

imagined. What was seen? मुखं Her face. तस्याः understood. Not merely was she alive. चारित्रमपि रक्षन्त्याः adjectival to तस्याः. She has even kept her character beyond reproach. Her person itself betokens the high character preserved by her. नेत्राभ्यां विप्रोषितं अञ्जनं यस्मिंस्तत् नेत्रविप्रोषिताञ्जनं adjectival to मुखं. Her eyes have long since discontinued the use of collyrium. The uncombed hair which is another characteristic of women keeping their character during separation is referred to in the next adjective दीर्घालकं दीर्घाः अलकाः यस्मिन् तत्.

Page 92. योऽयं etc. This whole verse can be treated as an object of the preceding पश्य. योऽयं बाहुः निपीडितः (सन्) रोमहर्षं न मुञ्चति, तं (understood) पश्य or योऽयं बाहुः निपीडितः, सः (understood) रोमहर्षं न मुञ्चति, पश्य. संत्रस्तया While pressing my hand, Vāsavadattā feared lest she should be detected. स्वप्नेऽपि Even when I was asleep. उत्पन्नः संस्पर्शः यस्य सः उत्पन्नसंस्पर्शः My hand experienced the pleasure of touch. रोमहर्षः means the bristling of hair which is one of the eight Sāttvikabhāvas characteristic of love.

मा अनर्थं चिन्तयित्वा. चिन्तयित्वा is a mistake for चिन्तय.

प्रविश्य काञ्चुकीयः The chamberlain enters and approaches Udayana to deliver the message of King Darśaka. The passage beginning with एष खलु and ending with वत्साश्च हस्ते तव represents the message of Darśaka, the brother of Padmāvatī.

आरुणि is the name of Udayana's foe who had captured a large portion of his kingdom. जयत्वार्यपुत्रः. आर्यपुत्र which is a term of address by a wife to her husband, is used here by the chamberlain because of his constant intimate touch with Padmāvatī who had been used to address Udayana by that term. This shows the high affection of the chamberlain for the princess. अभिघातयितुं Infinitive of purpose of the causal of हन् with अभि. हस्तिनश्च अश्वाश्च रथाश्च हस्त्यश्वरथं, तेन (अनुगताः) पदातयः येषु तानि हस्त्यश्वरथपदातीनि. मम इमानि मामकानि. मामक = मम (ममक) + अण्. Other forms are मामकीन and मदीय by adding खञ् and छ respectively. Other examples :—for तव—तावक तावकीन and त्वदीय, for युष्मद् plural— यौष्माक यौष्माकीण and युष्मदीय, for अस्मद् plural—आस्माक आस्माकीन and अस्मदीय. Vide Pāṇini :—युष्मदस्मदोरन्यतरस्यां खञ्च, तस्मिन्नणि च युष्माकास्माकौ and तवकममकावेकवचने. विजयस्य अङ्गानि विजयाङ्गानि Armies conducive to victory. संनद्धानि = सं - नह् + त Past participle.

Page 93. **भिन्नास्ते** etc. ते रिपवः भिन्नाः. Your enemies are divided among themselves by the superior भेदोपाय practised by your ministers. Since disunion has been created in the enemies' camp, success can be easily had. भवद्गुणरताः पौराः Notwithstanding the annexation of territory by foes, your subjects remain loyal to you on account of your superior virtues. समाश्वासिताः They have been consoled by ministers assuring the retrieval of the lost

kingdom. भवत्प्रयाणसमये यापि पार्ष्णी What ought to be your rear-guard when you march for your conquest. तस्याः विधानं कृतं Safeguard has been well provided for it. The word पार्ष्णि meaning rear-guard belongs to the feminine gender. Vide Medinī:—पार्ष्णिः स्यादुन्मदः स्त्रियाम् । स्त्रियां द्वयोः सैन्यपृष्ठे पादग्रन्थेऽधरेऽपि च ॥ पार्ष्णि + ई (ङीष्) = पार्ष्णी. Vide Gaṇasūtra:—कृदिकारादक्तिनः. अरिप्रमाथजननं यद्यत्साध्यं तत्तत् मया अनुष्ठितं, बलैः त्रिपथगा तीर्णा. त्रयः पन्थानः त्रिपथाः, तैः गच्छतीति त्रिपथगा The river Gaṅgā has three courses—in the upper, middle and nether worlds where it is known respectively by the names of Mandākinī, Bhāgīrathī and Bhogavatī. तीर्णा Past passive participle of तॄ to cross. वत्साश्च तव हस्ते The Vatsa kingdom lies in your hands. The certainty of future accounts for treating the Vatsa kingdom as having already come into the hands of Udayana.

बाढं an Interjection of approval. अयमिदानीं is to be taken along with the succeeding śloka. अयं is adjectival to अहं suggested by the predicate नाशयामि.

उपेत्य etc. उपेत्य marching towards the foe along with my hosts. युधि तमारुणिं नाशयामि. I do slay that Āruṇi in battle. How is Āruṇi? दारुणे कर्मणि दक्षः तं दारुणकर्मदक्षं He is clever in doing havoc. How is the battle? नागेन्द्राश्च तुरंगाश्च तीर्णाः यस्मिन् तस्मिन् नागेन्द्रतुरंगतीर्णे The elephants and horses float as it were, being so numerous. The compound is anything but happy. बाणाः उग्रतरङ्गाणां भङ्गा इव बाणोग्रतरङ्गभङ्गाः, विकीर्णाः बाणोग्रतरङ्गभङ्गा-

यस्मिन् तस्मिन् विकीर्णबाणोग्रतरङ्गभङ्गे. महार्णवस्येव आभा यस्य तस्मिन् महार्णवाभे. युधि locative of युध् usually feminine. Its employment in the masculine gender in the śloka is open to objection. Vide Amara:—स्त्रियः संयत्समित्याजिसमियुधः.

End of the Fifth Act.

THE SIXTH ACT

The end of the Fifth Act indicated the hero's preparation for war with Āruṇi. The Sixth Act begins with a Miśra Viṣkambha or a mixed Interlude in which the chamberlain of Mahāsena, father of Vāsavadattā, who was sent by him to convey his congratulations to king Udayana on his success in the war and the recovery of his lost kingdom, converses with the portress who is in attendance at the gate of Udayana's palace. The conversation is carried on both in Sanskrit and Prākṛt—in Sanskrit by Mahāsena's chamberlain named Raibhya, and in Prākṛt by the portress, Vijayā by name. Of the two characters that participate in the dialogue, the one is a Madhya-pātra, and the other a Nīca pātra. Judging from the close of the Fifth Act, what ought to follow as

a necessary consequence is the actual waging of the war and its progress leading up to the victory of Udayana. Of course a battle cannot be acted on the stage, being one of the incidents that are prohibited on the stage by the rules of dramaturgy. But there is no objection to a description of its details by persons who do not actually take part in the fight. Even this is advisedly omitted by the poet. The reason is not far to seek. We have noticed the hero immersed in the pangs of separation from Vāsavadattā, and the Vipralambha-śṛṅgāra or the emotion of love in separation is seemed to dominate. The uninterrupted flow of this stream of Rasa will get checked by a narration of war and its details. Love in separation borders on the tragic and cannot be consistently wedded to Vīrarasa where heroism or Utsāha will have to be delineated at its height. The poet therefore slurs over the period of warfare and comes directly to the result. The two chief incidents that are divulged in this Interlude are the recovery of the lost kingdom of Vatsa by Udayana and that of the lute Ghoṣavatī, the favourite of Vāsavadattā.

Page 94. ततः प्रविशति काञ्चुकीयः From what follows it may be gathered that this chamberlain belongs to Mahāsena, father of Vāsavadattā, and is different from the Magadha chamberlain that

made his appearance in the First Act of this play. भोः An interjection for arresting the attention of an addressee. इह here, in the palace of King Udayana. काञ्चनयुक्तं तोरणद्वारं काञ्चनतोरणद्वारं The door at the gateway is carved with gilt designs. अशून्यं कः कुरुते. शून्य is vacant, and its opposite अशून्य means occupied. Who is in duty at the gate ? प्रविश्य प्रतीहारी. In response to the call of the chamberlain the female porter who is in guard at the gate of the Vatsa palace comes forward. अहं विजया My name is Vijayā. निवेद्यतां The repetition of this word indicates the emergency of the errand to be conveyed to King Udayana. वत्सानां राज्यं, तस्य लाभः, तेन प्रवृद्धः उदयः यस्य तस्मै वत्सराज्यलाभप्रवृद्धोदयाय. The re-acquisition of the Vatsa kingdom by Udayana is now made known to the audience. उदयनाय. The dative here is irregular. उदयनः निवेद्यतां—The Nominative case will be in conformity with the rules of grammar. गोत्रेण सह वर्तत इति सगोत्रः. गोत्र here means 'name.' रैभ्येण (रैभ्यपदेन) सगोत्रः रैभ्यसगोत्रः. The name of the chamberlain is Raibhya. Or, सगोत्र means an agnatic kinsman, and the chamberlain is the kinsman of one Raibhya, a well-known person of the times, or at any rate, one well-known to Udayana. He and Vasundharā प्रतिहारमुपस्थितौ, have arrived at the gate. उपस्थिता च उपस्थितश्च उपस्थितौ an instance of Ekaśeṣa. Vide Pāṇini:—पुमान् स्त्रिया. अङ्गारवती is the wife of Mahāsena. वसुन्धरा is the nurse of Vāsavadattā.

Page 95. आर्ये addressed to the chamberlain by the portress. प्रतीहारस्य. The final vowel of an Upasarga becomes optionally long when followed by a noun ending in the abstract suffix अ (घञ्), provided the object denoted by the full word thus formed does not denote a human being. Vide Pāṇini:—उपसर्गस्य घञ्यमनुष्ये बहुलम्. Example:—परिपाकः परीपाकः. अमनुष्ये किं? निषादः. प्रतीहारः therefore means a gate. देशकालः means proper time, and its opposite is अदेशकालः. Literally the meaning is—It is not a proper hour for the gate. The gate is figuratively used to denote a gate-keeper. This is not an opportune moment for porters to approach the king. On being asked why it was inopportune, the female porter proceeds to give the reason. अद्य भर्तुः This refers to King Udayana. सूर्यायाः मुखप्रासादः, तं गतेन सूर्यामुखप्रासादगतेन. सूर्या means a newly wedded spouse. Vide Śrīdhara's commentary on देवक्या सूर्यया सार्धं (Śrīmad-Bhāgavata, Skandha X, Adhyāya I) where सूर्या is interpreted likewise. सूर्या in the context refers to Padmāvatī. केनापि वीणा वादिता. Somebody played on the lute in front of Padmāvatī's chambers. घोषवती is the name of the lute used by Vāsavadattā and referred to in Pratijñāyaugandharāyaṇa.

Page 96. ततः तत्र गत्वा पृष्टः On going there he was asked. 'He' refers to the player on the lute. Some attendants of Udayana went and asked him कुतोऽस्या वीणाया आगमः Wherefrom did you get this lute?

कूर्चानां गुल्मः, तस्मिन् लग्ना कूर्चगुल्मलग्ना stuck to a thicket of reeds. As to the different meanings of कूर्च, note the following extract from Keśava :—कूर्चोऽस्त्री श्मश्रु-पीठयोः । भ्रूमध्ये कत्थने दर्भे तन्तुवायपरिच्छदे ॥ सा खलु न दृश्यते सा Vāsavadattā who cherished you. ईदृशः अनवसरः The hour is inopportune as the king is in painful re-collection of his departed beloved. इदमपि तदाश्रयमेव The errand which I am about to convey relates also to Vāsavadattā and as such will be welcome to Udayana at this stage.

Page 97. ततः प्रविशति राजा विदूषकश्च. Here begins the Act proper.

श्रुतिसुखनिनदे etc. In this verse the king offers his lamentations to the lute Ghoṣavatī. श्रुतेः सुखं यस्मात् तथाभूतः निनदः यस्याः तत्र संबुद्धिः श्रुतिसुखनिनदे Vocative, addressed to the lute. देव्याः refers to Vāsavadattā. स्तनयुगले जघनस्थले च सुप्ता. Having enjoyed repose on the breasts and hips of the queen. त्वं understood. विहगानां गणः, तस्य रजः, तेन विकीर्णः दण्डः यस्याः सा विहगगणरजो-विकीर्णदण्डा (सती) With your stem scattered over with the dust raised by birds in batches. प्रतिभयं means भयंकरं, adjectival to अरण्यवासं. अध्युषिता असि कथं. How did you undergo life in the forest ? The Accusative in अरण्यवासं is due to the preposition अधि with which the root वस् is prefixed. Vide Pāṇini :—उपान्वध्याङ्वसः. उषित = वस् + (इ) त. As to the root वस् taking the suffix त (क्त) in the Past Active significance, vide Pāṇini :—गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च.

Page 98. हे घोषवति अस्निग्धा असि. You are immune from tender feelings or emotion. स्निग्ध=स्निह्+त, the alternative form being स्नीढ. Vide Pāṇini:—वा द्रुहमुहष्णुहष्णिहाम्. या न स्मरसि. You who do not remember. The objects of the predicate स्मरसि are निपीडितानि, उपगूहितानि, परिदेवितानि and कथितानि which are respectively set out in the four feet of the succeeding verse. The Genitive in तपस्विन्याः in the prose passage is to be taken along with the said four objects.

श्रोणीसमुद्वहन etc. श्रोण्या समुद्वहनानि. The queen oft bore you on her hips. Or, श्रोणी means the table or the pot-like bulging portion of the lute. तस्याः समुद्वहनानि. पार्श्वाभ्यां निपीडितानि. The queen oft hugged you to her sides. Or, पार्श्वयोः निपीडितानि. The queen oft pressed you on your sides. श्रोणीसमुद्वहनानि च पार्श्वनिपीडितानि च श्रोणीसमुद्वहनपार्श्वनिपीडितानि, an instance of Dvandva compound. खेदे स्तनान्तरे सुखानि खेदस्तनान्तरसुखानि Adjectival to उपगूहितानि. खेद refers to the moments of fatigue caused to the lute by a vigorous play. At those times the queen oft embraced you between her breasts, giving you the pleasure of touch. उपगूहित There is no warrant for the augment इ (इट्) according to grammar. Vide Pāṇini:—यस्य विभाषा. Perhaps it can be justified by taking the root गुह् in its causal form. विरहे मामुद्दिश्य परिदेवितानि च. In her moments of separation from me she used to sing laments attuned to your notes. स्मितेन सह वर्तन्त इति सस्मितानि. वाद्यस्य अन्तरेषु वाद्यान्तरेषु कथितानि. She used to

speak words of applause with a smile whenever you were at your best in your sweet notes.

अलं and इदानीं भवानतिमात्रं संतप्य do not fall in line with each other. According to strict grammar the sentence will have to be recast thus:—अलमिदानीं भवतः अतिमात्रं संतापेन. मा मा एवं. Do not, do not prevent me.

चिरप्रसुप्तः etc. चिरप्रसुप्तः मे कामः My love was long asleep. It was lying dormant. वीणया प्रतिबोधितः It has now been roused by the lute. तां तु देवीं न पश्यामि The particle तु is inappropriate. There is no antithesis between the feelings of separated love and the missing of the queen's sight. In fact the non-appearance of the queen is really the reason for rousing the feelings of separated love. This verse is cited by Śāradātanaya in his Bhāvaprakāśa.

नवः योगः यस्यास्तां नवयोगां re-fitted.

Page 99. Vidūṣaka takes the lute and goes out to get it repaired. The female porter enters to announce the arrival of the chamberlain Raibhya and the nurse Vasundharā sent by Vāsavadattā's parents. **आहूयतां** Passive Imperative of ह्व with आ to call. अयं वृत्तान्तः refers to the incident of Udayana's taking a new wife.

Page 100. मे ज्ञातिकुलस्य. Padmāvatī treats Vāsavadattā's kinsmen as her own kinsmen **आस्यतां** Impersonal use of the root आस् to be seated. त्वया or भवत्या understood.

Page 101. एतं जनं. जन is a collective noun denoting in the context both the chamberlain and the nurse. उदासीनमिव. This is an inelegant expression for अनिष्टमिव. कलत्रदर्शनार्हं जनं. If a person can be permitted to see Vāsavadattā he is equally entitled to see Padmāvatī तातः अम्बा वा. Padmāvatī refers to Vāsavadattā's parents as her own parents. आविग्ना is formed by adding the Past Active suffix क्त to विस्ज् with आ. I am worried as to what Vāsavadattā's parents will say.

Page 102. एवमेतत् The king says that he is equally apprehensive as to what they will say.

किं वक्ष्यतीति etc. मे हृदयं (तातः अम्बा वा) किं वक्ष्यति इति परिशङ्कितं (परिशङ्का अस्य संजाता) My heart trembles as to what the father or mother (of Vāsavadattā) will say? A guilty conscience pricks. What is his guilt? कन्या मया अपहृतापि. I stealthily took away his daughter. न च सा रक्षिता. And I failed to safeguard her. The story of Udayana's elopement with Vāsavadattā is the subject of the drama known as Pratijñāyaugandharāyaṇa by the same author. The failure to protect refers to the incident of Vāsavadattā being burnt to death at Lāvāṇaka. चलैः भाग्यैः due to the freaks of fickle fortune and not to my own fault. महत् Adverbial adjunct governing अवाप्त. अवाप्तः गुणानाम् उपघातः येन सः अवाप्तगुणोपघातः My virtues have all been stultified by evil fate. अहं understood. पितुः जनितरोषः पुत्र इव भीतोऽस्मि. I am afraid

even as a son who has enraged his father. जनितः रोषः येन सः जनितरोषः. पितुः is to be taken along with रोष which is the latter part of a compound. जनितरोषः is therefore an instance of the maxim often referred to by commentators thus:—सापेक्षत्वेऽपि गमकत्वात्समासः. By comparing himself to a son and Vāsavadattā's father to his own father, the unflinching devotion of Udayana towards Vāsavadattā's connection is brought out.

प्रवेश्यतां is to be taken along with काञ्चुकीयः and धात्री separately, and hence the singular.

Page 103. **संबन्धि** etc. इदं संबन्धिनो राज्यं संबन्धिराज्यं The kingdom of our kinsman Udayana. एष महान् (मे) प्रहर्षः. I am overjoyed to come to Udayana's kingdom. नृपसुतानिधनं स्मृत्वा पुनः (महान् मे) विषादः. But grief overtakes me when I recall the extinction of Vāsavadattā. हे दैव O fate. किं नाम भवता न कृतं स्यात् What would have been left undone by you? You would have done everything wished for. In what event? यदि परैः अपहृतं राज्यं देव्याः कुशलं च स्यात्. If only the kingdom seized by enemies had been left in tact in the hands of Udayana and if the life of Vāsavadattā had been spared.

जयत्वार्यपुत्रः. The chamberlain having been in *loco parentis* towards Vāsavadattā, he himself addresses Udayana as आर्यपुत्र in the same manner as Vāsavadattā.

Page 104. **पृथिव्यां** etc. Udayana first enquires about the welfare of Mahāsena. राज्ञां वंशः, तत्र भवानां राजवंश्यानां. To persons born in the race of kings. उदयश्च अस्तमयश्च उदयास्तमयौ, तयोः प्रभुः उदयास्तमयप्रभुः Mahāsena controls the destinies of all kings on earth. He can cause their rise or downfall at will. मया, बन्धोः भावः बान्धवं, काङ्क्षितं बान्धवं यस्य सः काङ्क्षितबान्धवः His kinship is ever cherished by me. स राजा That king Mahāsena. अपि कुशली Is he well ?

अथ किं is a pair of Indeclinables meaning 'yes' cumulatively. आसनादुत्थाय. Udayana's rising from his seat shows the respect in which he holds Mahāsena. किमाज्ञापयति महासेनः. Note the predicate is आज्ञापयति 'commands' and not विज्ञापयति 'intimates.' This again shows Udayana's great respect for Mahāsena, सदृशमेतद्वैदेहीपुत्रस्य. The mother of Udayana must have therefore been a princess born of the race of the Videha kings. In the same tone of respect is couched the further statement of Udayana—यदाज्ञापयति महासेनः. दिष्ट्या an Indeclinable meaning 'luckily, fortunately.'

Page 105. **कातराः** etc. The recovery of the lost kingdom by Udayana is substantiated by a general statement contained in this verse. ये कातराः अपि वा अशक्ताः तेषु उत्साहः न जायते. उत्साहः means enterprise or ambition. To be possessed of enterprise, one must be both brave and efficient. As a

result of enterprise, the royal glory is achieved. This idea is set out in the second half of the verse.

अहमवजितः etc. In this śloka Udayana traces his success to the kindness of Mahāsena. पूर्वं तावत् In days of yore, when I was hunting elephants. अवजितः I was captured by Mahāsena. अहं सुतैः सह दृढं लालितः But I was fondled by him along with his sons. Notwithstanding his kindness to me, मया कन्या his daughter Vāsavadattā. अपहृता I took her away like a thief. भूयः later on; when I ought to have exercised the utmost diligence in safeguarding her. न रक्षिता च. I failed to save her; I was unwary enough to allow her to be burnt to death at the village of Lāvāṇaka. Thus I have been guilty of two wrongs towards him. But yet what is the attitude of Mahāsena? तस्याश्च निधनं श्रुत्वापि. Even after hearing of her death which had been caused by my negligence. मयि स्वता तथैव. Mahāsena entertains the same feeling of kinship towards me. He pardoned all my wrongs. And hence it is I am spared to regain my kingdom of Vatsa. उचितान् वत्सान् The familiar kingdom of Vatsas. प्राप्तुं to get back. यत्, अस्ति understood,—whatever is calculated to achieve that end. अत्र in all those equipments, viz., bravery, efficiency and enterprise which have been detailed before. नृपः कारणं ननु It is King Mahāsena that is the real source of my strength. Is he not? In the place of यदुचितान्

Mahāmahopādhyāya Ganapati Sastri suggests an alternative reading यदुचितं which will render the passage more readable.

Page 106. अम्ब. The feminine nouns अम्बा, अक्का and अल्ला shorten their final vowel in the Vocative singular. Vide Pāṇini:—अम्बार्थनद्योर्ह्रस्वः. The Interjection हा denotes sorrow at the pitiable condition in which Aṅgāravatī was placed by the loss of her daughter Vāsavadattā.

षोडशान्तःपुर etc. Udayana first makes enquiry about her health. माता कुशलिनी ननु. Is my mother keeping well? She is described as माता, because Vāsavadattā's mother is his own mother. The rest of the śloka is adjectival to माता. षोडशानां अन्तःपुराणां ज्येष्ठा. Aṅgāravatī is the seniormost of all the sixteen ladies of Mahāsena's harem. षट् च दश च षोडश. ज्येष्ठ Superlative of वृद्ध. पुण्या नगरदेवता. She is the sacred presiding divinity of the city. मम प्रवासदुःखार्ता. She used to feel miserable in my absence. This perhaps refers to the period when Udayana absconded along with Vāsavadattā. Mahāmahopādhyāya Ganapati Sastri interprets it differently. Aṅgāravatī feels miserable on account of my pitiable condition in separation from Vāsavadattā, even more than the loss of her own daughter. In this case प्रवासदुःख will have to be loosely construed as meaning misery during separation,

since the word प्रवास ordinarily means exile. ननु is a particle of interrogation.

The nurse replies अरोगा. First is given news of her welfare, and then follows her enquiry about Udayana's well-being. भर्तारं कुशलं पृच्छति. The root प्रच्छ् (पृच्छ्) to ask, governs two objects. सर्वगतं adjectival to कुशलं. The enquiry relates to the welfare of Udayana in all respects—to his health, to his happiness, kinsfolk and everything relating to Udayana. सर्वगतं कुशलमिति This sentence is a question by intonation. Such is her question. What shall be my reply ? अम्ब ईदृशं कुशलं The sort of happiness that I can have in the absence of Vāsavadattā can be easily conceived. Where is the question of happiness without her ? मेदानीं भर्ता अतिमात्रं संतप्तुं. The juxtaposition of मा with the Infinitive of purpose is a grammatical enormity which has almost become a rule with the author. धारयत्वार्यपुत्रः. The object शोकं is understood. Check your grief. उपरतापि Though actually dead. अनुपरता महासेनपुत्री Vāsavadattā is alive. The reason for deeming her alive is furnished by the adjectival phrase आर्यपुत्रेण एवमनुकम्प्यमाना Because she is so fondly and sympathetically remembered by Udayana. अथवा is begun to remove the lurking suspicions in Udayana's mind that his negligence had been responsible for the death of Vāsavadattā.

Page 107. **कः कं** etc. मृत्युकाले कः कं रक्षितुं शक्तः. An analogy for this follows in the next pāda. रज्जुच्छेदे के घटं धारयन्ति. If the cord breaks, the bucket falls into the well. Where is the question of the drawer's watchfulness or negligence? एवं वनानां तुल्यधर्मः लोकः. Men who share their characteristic with trees viz., that of growing and perishing in turns. काले काले छिद्यते रुह्यते च. Persons disappear or appear, each in his turn. तुल्यधर्मः is a mistake for तुल्यधर्मा. Vide Pāṇini:—धर्मादनिच्केवलात्. लोकः छिद्यते. The Active use of छिद् is छिनत्ति. छिद्यते here is an instance of कर्मकर्तरिप्रयोग. A transitive root can be used in this form to denote the ease with which an action is achieved. For example:—असिना छिनत्ति means 'he cuts with a sword' whereas असिः छिनत्ति means 'the sword cuts.' Here the Instrumental is displaced by the Nominative. This is used to display the facility with which the action of cutting is brought about. Similarly ओदनः पच्यते—The food cooks of its own accord. So also लोकः छिद्यते—The decay of persons takes place with such remarkable facility. Can the same explanation hold good to लोकः रुह्यते? रुह् is Intransitive, and as such there can be no कर्मकर्तरिप्रयोग for it. रोहति will be the proper form. To justify रुह्यते in the context, one has to stretch his grammatical ingenuity. रुह् perhaps means not to grow as it would ordinarily mean, but to cause to grow. The use of simple roots in their causative significance

is generally referred to as अन्तर्भावितणिच्कप्रयोग. In that case रुद् can be deemed to have acquired the significance of a transitive root. Thereupon कर्मकर्तरिप्रयोग is quite conceivable. But the simpler course will be to treat this also as one of the enormities of which there is no lack in this author.

मा मैवं. This is in direct answer to the chamberlain's advice to Udayana to control his grief. How the grief is uncontrollable is explained in the next verse.

महासेनस्य दुहिता etc. Vāsavadattā is the daughter of no less a person than Mahāsena. महासेनस्य is suggestive of the high qualities of Mahāsena and the great regard in which Udayana holds him. मे प्रिया शिष्या देवी च Further she was my beloved pupil in the play of the lute and my crowned queen as well. Cf. गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ । Raghuvaṁśa Canto VIII—67. अन्ये देहाः देहान्तराणि तेषु **देहान्तरेषु** अपि Even if I take other births. सा मया स्मर्तुं कथं न शक्या. How will it be possible not to remember her? A happier version will be कथं मया सा विस्मर्तुं शक्या देहान्तरेष्वपि. Compare the two statements. How will it not be possible to remember her? And, how will it be possible to forget her? The three characteristics of Vāsavadattā referred to in the first half of the verse rule out the possibility of Udayana's forgetting her not only in this life but also in the births yet to come.

Page 108. Gopālaka and Pālaka are the sons of Mahāsena. यादृशौ and तादृशः bring out that Mahāsena and his wife treat Udayana on a par with their own sons notwithstanding the death of their daughter. प्रथममेवाभिप्रेतो जामाता. Even before you were brought to Ujjain, we had willed it that you shall be our son-in-law. एतन्निमित्तं for the purpose of giving our daughter in marriage to you. उज्जयिनीमानीतः (त्वं). The root नी is द्विकर्मक i.e., governs two objects. अनग्निसाक्षिकं, without making Agni a witness to your matrimony. It is to be remembered that Fire is the greatest attesting authority in the Hindu conception of marriage. वीणाव्यपदेशेन दत्ता Under the pretext of training in the lute she was given over to you. आत्मनः चपलतया, due to your own impatience. अनिर्वृत्तं विवाहमङ्गलं यस्य सः अनिर्वृत्तविवाहमङ्गलः एव गतः. Without a formal celebration of the marriage you went away. अथ च After you ran away with Vāsavadattā. चित्रफलकायामालिख्य विवाहो निर्वृत्तः. We celebrated your wedlock with the images of Vāsavadattā and yourself on the picture-board. एषा चित्रफलका. The use of फलक in the feminine is rare. एतां दृष्ट्वा निर्वृतो भव. A sight of this will alleviate your grief of separation from Vāsavadattā.

Construe: वाक्यमेतत् राज्यलाभशतादपि प्रियतरं, यत् अपराद्धेष्वपि अस्मासु स्नेहो न विस्मृतः.

Page 109. Padmāvatī desires to pay her respects to the departed sweetheart of her lord.

गुरुजनं. Vāsavadattā being senior is referred to as Guru by Padmāvatī. इयं This picture of Vāsavadattā. आर्याया आवन्तिकाया अतिसदृशी. The Interjection हं denotes the suspicion of Padmāvatī roused for the first time about the identity of Āvantikā. To see if her suspicions are well-founded, Padmāvatī asks her lover if the picture really represents Vāsavadattā. न सदृशी. The picture is not merely like Vāsavadattā. It is Vāsavadattā herself.

अस्य स्निग्धस्य वर्णस्य for this lovely form. The use of वर्ण in the meaning of 'form or personality' is somewhat peculiar. दारुणा विपत्तिः कथं. How did a cruel fate overtake her? A personality of this nature deserves a happier end. इदं च मुखमाधुर्यं अग्निना कथं दूषितम्.

Page 110. To see if the picture of Vāsavadattā was a faithful representation, notwithstanding the assurance of Udayana, Padmāvatī desires to judge the matter for herself by a scrutiny of the picture of the king. Since she finds Udayana's picture is a faithful one, she concludes that Vāsvadattā's picture must equally be true. चित्रदर्शनात् प्रभृति. The noun governed by प्रभृति and its synonyms takes the Ablative case. प्रहृष्टा च सा उद्विग्ना च प्रहृष्टोद्विग्ना The joy of Padmāvatī is due to the fact that Vāsavadattā is alive, and her excitement is due to her impatience to divulge the news.

Page 111. तेन हि शीघ्रमानीयताम् The king does not even enquire as to how Vāsavadattā came to be associated with Padmāvatī but asks her to be brought at once, but Padmāvatī explains that, having been entrusted to her charge by a Brahmin as his sister, she will avoid the sight of other males. प्रोषितः भर्ता यस्याः सा प्रोषितभर्तृका. A woman whose husband is in exile. Therefore she says she will herself go and fetch her.

यदि विप्रस्य भगिनी. The king has got his own suspicions about the fact of Vāsavadattā's living.

Page 112. Then enters the portress to announce the arrival of the Brahmin who had committed his sister to the charge of Padmāvatī. अभ्यन्तरसमुदाचारेण By a cordial reception which according to the practice in the palace is accorded to guests. Yaugandharāyaṇa, as he enters, has his own doubts as to how the king will approve of his schemes notwithstanding that they had been crowned with success.

Page 113. **प्रच्छाद्य** etc. नृपतेः हितार्थं राजमहिषीं प्रच्छाद्य. My sole aim had been to advance the glory of the king. He could recover his lost kingdom if he could get a powerful ally. In Darśaka he could have a powerful ally if his sister could be married to the king. The idea of marrying Darśaka's sister to Udayana has been ordained by an infallible prophecy, but it was impeded by two

causes viz., Udayana's extreme devotion to Vāsavadattā and the inability or reluctance of Darśaka to such an alliance while Vāsavadattā was alive. The only course therefore left open was to remove Vāsavadattā from the scene, and this he did with her own connivance by spreading the report that she had been burnt in the conflagration at Lāvāṇaka. Hence प्रच्छाद्य राजमहिषीं represents the first stage in the scheme of Yaugandharāyaṇā conceived for the success of his master. मया इदं हितमित्यवेक्ष्य कामं कृतं. I have done this of my own accord, having come to the conclusion that it will be for his benefit. मम कर्मणि सिद्धेऽपि Though my endeavour has borne fruit. नाम Indeed. असौ पार्थिवः किं वक्ष्यति इति What the king will say. मे हृदयं, परिशङ्का संजाता अस्येति परिशङ्कितं. My heart grows apprehensive. For a parallel of this verse, see the following śloka of Ratnāvalī :—

प्रारम्भेऽस्मिन् स्वामिनो वृद्धिहेतौ दैवेनेत्थं दत्तहस्तावलम्बे ।
सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि स्वेच्छाकारी भीत एवास्मि भर्तुः ॥

Page 114. पूर्वं श्रुतः श्रुतपूर्वः. भूतपूर्वे चरट् इति निपातनात् पूर्वशब्दस्य परनिपातः. त्वर्यतां means त्वरितमानीयतां.

Page 115. निर्यातय hand back the trust-property. साक्षिमत् Adverbial adjunct to निर्यातयितव्यः. अधिकरणं Court, tribunal, judge, umpire. आवन्तिकां निर्वर्ण्य The nurse finds out Vāsavadattā first. Then the king also recognises her.

Page 116. भारतानां etc. (त्वं) भरतस्य गोत्रापत्यानि पुमांसः भारताः तेषां भारतानां कुले जातः It is known from the Viṣṇupurāṇa that Udayana was the 25th in the line of descent from Arjuna's son Abhimanyu. विनीतः ज्ञानवान् शुचिः (असि). तत् Therefore. राजधर्मस्य देशिकः (सन्) बलात् (तां) हर्तुं नार्हसि.

जयतु स्वामी. The need for concealing himself having disappeared, Yaugandharāyaṇa discloses his indentity by greeting the king with the words usual of a minister. जयत्वार्यपुत्रः The disclosure of identity by Yaugandharāyaṇa gives the hint to Vāsavadattā that she too has his permission to reveal herself.

Page 117. किं नु etc. इदं The sight of Yaugandharāyaṇa and Vāsavadattā. सत्यं किं नु Is it true? स्वप्नः किं नु Or is it a dream? मया सा भूयः दृश्यते. I again behold her. The reason for his doubts as to the reality in spite of actual perception is set out in the second hemistich. अहं तदा, at one time before. एवमेव दृष्टया अपि अनया वञ्चितः I imagined to have seen her, but was undeceived.

देव्याः अपनयः तेन देव्यपनयेन, with the wrong done by the queen. Really it is not her wrong but mine. Or देव्याः अपनयः means the act of concealing the queen and taking her out. यौगन्धरायणः This word here is employed with a good deal of suggestive force.

मिथ्योन्मादैश्च etc. This śloka brings out Yaugandharāyaṇa's devotion to his master and supreme statesmanship. मिथ्योन्माद् refers to the feigned madness assumed by Yaugandharāyaṇa at Ujjain with a view to releasing Udayana from the hold of Mahāsena. युद्धैश्च This also refers to the period of Udayana's captivity at Ujjain when internal strifes in the ranks of Mahāsena were fomented by Yaugandharāyaṇa. शास्त्रदृष्टैश्च मन्त्रितैः Through devices chalked out by the law of statecraft. भवद्यत्नैः खलु. It is well-known that your efforts were chiefly responsible for our release. मज्जमाना वयं We who were sinking. The royal we is used. समुद्धृताः We were lifted from the depth to which we sank.

Page 118. स्वामिभाग्यानामनुगन्तारो वयं. More than our diplomacy, the good fortunes of the king are responsible for the success of our endeavours. अहो आर्या खल्वियं Padmāvatī offers her apology to Vāsavadattā for having treated her as an ordinary friend. पद्मावतीमुत्थाप्य. This suggests that Padmāvatī prostrated before Vāsavadattā. अविधवा One whose husband is alive. अर्थित्वं Vāsavadattā had played the supplicant, and Padmāvatī had dedicated her own body to the service of the supplicant. नाम अपराध्यति Can it ever be said that such a body is guilty of offence? अनुगृहीतास्मि It is a high favour shown to me, not only to excuse my faults but to praise me for my past behaviour. Then the king

asks Yaugandharāyaṇa his reason for hiding the queen.

Page 119. कौशाम्बीमात्रं परिपालयामीति This is very tersely put. मात्र here means entirety. Vide Amara:—मात्रं कार्त्स्न्येऽवधारणे. Kauśāmbī stands for the Vatsa kingdom of which Kauśāmbī is the capital. परिपालयामि must be taken to mean परिपालयेयं. The object of Yaugandharāyaṇa in suppressing the queen and her whereabouts is the redemption of the entire kingdom of Vatsa for his lord. But the question still remains why he chose Padmāvatī of all persons as the care-taker of Vāsavadattā. On being asked about this, Yaugandharāyaṇa replies that he had heard it from infallible soothsayers that Padmāvatī would become the wife of Udayana. इदमपि रुमण्वता ज्ञातं. This is a question by intonation. सर्वैरेव ज्ञातं. सर्व refers to the ministers that participated in the scheme of Yaugandharāyaṇa. अहो expresses the king's astonishment at the ability of Rumaṇvān in suppressing the scheme from the knowledge of the king. शठः खलु रुमण्वान्. This vituperation sounds really in the praise of Rumaṇvān. Yaugandharāyaṇa suggests that Vāsavadattā's parents must at once be appraised of the fact of Vāsavadattā's existence. न न. It will not be meet merely to send the chamberlain and the nurse to inform Vāsavadattā's parents of her welfare. He suggests that they should all go to

meet Vāsavadattā's parents along with Padmāvatī.

Page 120. **भरतवाक्यं** Bharatavākya is a benedictory statement with which a play closes, and it is so called in honour of Bharata, the founder of Sanskrit dramaturgy. A play closes with Bharatavākya as it begins with Nāndī. Bharata also means Naṭa, and Bharatavākya is the statement of an actor as an actor, not as playing the role of a character in the play.

इमां सागरपर्यन्तां. नः, राजा सिंह इव राजसिंहः Our king who is marked by valour, courage and other qualities like a lion. महीं प्रशास्तु May he rule over the earth. 'The king' here refers to a contemporary of the author, or to every king in whose regime the play is enacted. How is the earth? सागराः पर्यन्तः यस्यास्तां सागरपर्यन्तां. The earth extending as far as the Ocean on all sides. It is therefore apparent that it is prayed that the patron-king may enjoy suzerainty over the whole of the earth. हिमवांश्च विन्ध्यश्च हिमवद्विन्ध्यौ, तौ कुण्डले यस्यास्तां हिमवद्विन्ध्यकुण्डलां. If the earth is conceived of as a lady, the two mountains Himalayas and Vindhyas can well be treated as her ear-rings. एकः आतपत्राङ्कः यस्यास्तां एकातपत्राङ्कां bearing the mark of a single umbrella. The white umbrella is one of the royal insignia. If there is a single umbrella it means that the king in question is the ultimate sovereign of the entire earth.

इमां महीं प्रशास्तु. This verse occurs also in the Epilogue of Dūtavākya and Bālacarita and with some slight modifications in Pratijñāyaugandharāyaṇa, Avimāraka, Pratimā, Abhiṣeka, Pañcarātra and Karṇabhāra presumably by the same author.

End of the Sixth Act.

PROSODY

A śloka consists of four Pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short

syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य	⏑ — —	भ	— ⏑ ⏑	म	— — —
र	— ⏑ —	ज	⏑ — ⏑	न	⏑ ⏑ ⏑
त	— — ⏑	स	⏑ ⏑ —		

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

1. आर्या is the most prominent of Jātis, and it has been defined thus:—

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters each contain twelve Mātrās, or syllabic instants, the second eighteen Mātrās, and the fourth fifteen. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus two Mātrās. Example :—

उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।
पद्मावतीर्णपूर्णौ वसन्तकम्रौ भुजौ पाताम् ॥ Act I. verse 1.

The following ślokas in the text also belong to the Āryā metre.

Act IV. Ślokas 3 & 5.

We now pass on to Vṛttas or metres regulated by gaṇas or the number and position of syllables. Vṛttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavṛtta metres, all the four feet contain the same number of syllables. In the Ardhasamavṛtta metres the first and third quarters contain the same number of syllables, and similarly the third and fourth quarters; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Viṣamavṛtta metres, all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara :—

समम‍र्धसमं वृत्तं विषमं च तथापरम् ॥
अंघ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।
तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥
प्रथमांघ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
तदाहुर्विषमं वृत्तं छन्दश्शास्त्रविशारदाः ॥

2 **पुष्पिताग्रा** is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of two नगणs, रगण and यगण, and the even quarters consist of नगण, two जगणs, रगण and one guru. Example :—

परिहरतु भवान् नृपापवादं न परुषमाश्रमवासिषु प्रयोज्यम् । Act I—5.

Other example :—Act VI—Verse 1.

The rest of the metres that occur in the play are all Samavṛttas.

3. **अनुष्टुभ्** or the Śloka metre consisting of eight syllables in each quarter is the most common of the Vṛttas. It has been defined thus:—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example:—

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।
धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ Act I. Verse 2.

The following ślokas are also illustrations of the same metre.

Act I. Verses 7, 10 & 15.
Act IV. ,, 4, 6, 8, 9 & 10.
Act V. ,, 6, 7, 8, 9, 10 & 11.
Act VI. ,, 3,6,7,9,11,12,13,14,16,17,18 & 19.

4. **उपेन्द्रवज्रा** is a type of metre with 11 syllables in each quarter and is defined thus:— उपेन्द्रवज्रा जतजास्ततो गौ. It means that Upendravajrā contains in order जगण, तगण, जगण and 2 गुरुs. Example:—उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणिं दारुणकर्मदक्षम् ।

Act V. Verse 13.

5. **उपजाति** is a metre in which both Indravajrā and Upendravajrā metres combine. Upendravajrā has been defined above. Indravajrā is a

metre with 11 syllables in a quarter and resembles Upendravajrā in all respects except that the first syllable in every quarter is a Guru instead of a Laghu, and its definition is स्यादिन्द्रवज्रा ततजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition. अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः. Example:—

स्मराम्यवन्त्याधिपतेः सुतायाः

प्रस्थानकाले स्वजनं स्मरन्त्याः ॥ Act V. Verse 5.

6. **शालिनी** is a metre with 11 syllables in a quarter, its definition being मात्तौ गौ चेच्छालिनी वेदलोकैः. It consists of मगण, 2 तगणs and two gurus. Example:

नैवेदानीं तादृशाश्चक्रवाका	Act I. Verse 13.
Other examples:—	Act IV. ,, 7.
	Act VI. ,, 10.

7. **वैश्वदेवी** is a metre with 12 syllables in each quarter, its definition being बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ. It consists of 2 मगणs and 2 यगणs in every quarter. Example:—

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रैः Act I. Verse 9.

8. **वसन्ततिलका** is a metre with 14 syllables in a quarter and has been defined thus:—उक्ता वसन्ततिलका तभजा जगौ गः. It consists of तगण, भगण, 2 जगणs and 2 gurus. Example:

पूर्वं त्वयाप्यभिमतं गतमेवमासीत् Act I. Verse 4.

Other examples :— Act I. Verses 6 & 11.
Act IV. „ 2.
Act V. „ 1, 2 & 3.
Act VI. „ 2,4, 5 & 15.

9. **शिखरिणी** is a metre with 17 syllables in a quarter. Definition : रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी. It consists of यगण, मगण, नगण, सगण, भगण, laghu and guru. Example :

अनाहारे तुल्यः प्रततरुदितक्षामवदनः Act I. Verse 14.
Other example :— Act I. Verse 16.

10. **हरिणी** is another metre with 17 syllables in a quarter, defined thus : नसमरसला गः षड्वेदैर्हयैर्हरिणी मता. It consists of नगण, सगण, मगण, रगण, सगण, laghu and guru. Example :

अहमवजितः पूर्वं तावत् सुतैः सह लालितो Act VI. Verse 8.

11. **शार्दूलविक्रीडित** is a metre with 19 syllables in a quarter and has been defined thus सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustration.

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलैः Act I. Verse 3.
Other examples :—

Act I. Verses 8 & 12.
Act IV. „ 1.
Act V. „ 4 & 12.

INDEX OF VERSES.
